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October 1947



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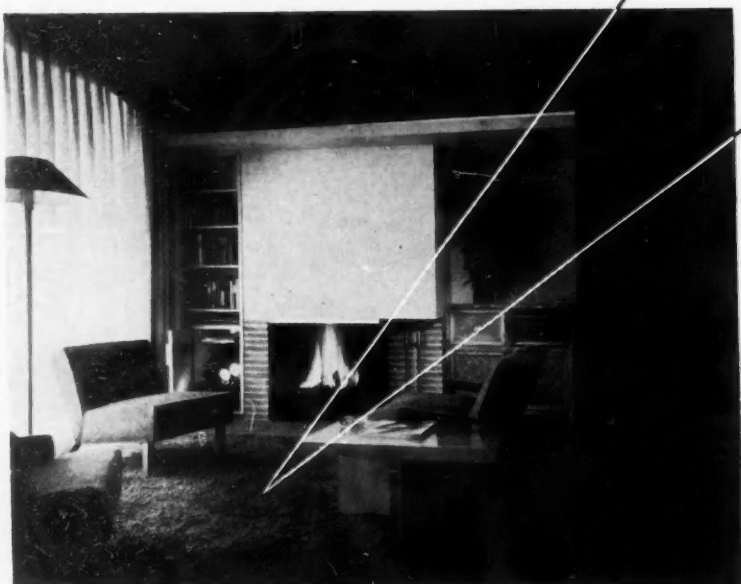
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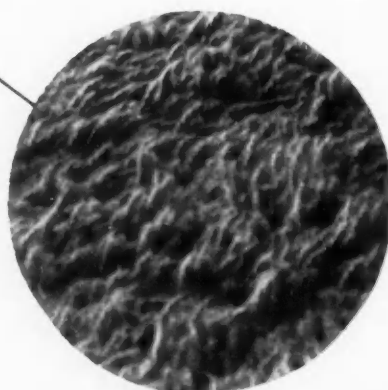
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




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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

CURRENTLY AVAILABLE PRODUCT LITERATURE

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears on page 44, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (229) American Stove Company: Brochure new automatic clock control six-burner, top-of-stove arrangement Magic Chef gas range; one-piece turret top, 43"x23½"; two super duty burners; waist-high Swing-Out broiler; oven 18" wide, 20" deep, 14" high, Fiberglass insulated; excellent contemporary design.

• (56) Continental Water Heater Company: Concise folder gas storage water heaters; installation, specification data; good working information rating line.

(57) Department of Water & Power: Brochure, folders, data electric appliances; good source of information on all-electric houses; rate information available.

• (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

(58) Given Manufacturing Company: Folder new Waste King automatic food waste pulverizer; fits sink drain; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods; western manufacturer, available.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

(363) Chromite Company: Folder on only zinc wall tile; colors baked in, lasting qualities; specifications, technical data; used for bathroom, kitchen walls; also for offices; worth study, appraisal.

• (237) Servel, Inc.: Folders, brochures new 1947 Servel gas refrigerators; well styled; frozen food, moist-cold, dry-cold compartments; no noise, wear, moving parts; powerful selling by major manufacturer.

• (64) A. O. Smith Corporation: Color brochure Smithway Permaglas glass-lined water heaters; glass fused to steel; no rust, corrosion; sizes, styles, specifications.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances—Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient; well worth having.

• (188) Thermador Electrical Manufacturing Company: Folders Thermador electric bathroom heaters; switch at top; well designed; wide range of sizes.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country all files, eight-burner custom built; good contemporary design, well engineered; available immediately; should be in

CABINETS, COUNTER TOPS

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalis; withstands 275 degrees Fahrenheit; wide color range.

ELECTRICAL EQUIPMENT

(186) Northern California Electrical Bureau: Handbook of residential wiring design; one of best planning, technical data.

• (246) Roberts Glo-Switch Company: Brochure Glo-Switch electric light switch; neon light in translucent handle glows when off; single pole type, fits any receptacle; several colors.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

FABRICS

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

(302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstery; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(304) Masland Durable Leather Company: Information, samples Duran; all plastic upholstery non-coated fabric; no chip, peel, scuffing, fading; many colors, grains.

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

• (307) Zapon-Keratol Division, Atlas Powder Company: Information, samples reinforced plastic upholstery fabric; merit specified Case Study House Program.

FLOOR COVERINGS

(73) Congoleum-Nairn, Inc.: Catalog linoleum, asphalt tile wall and floor products; index to uses, specification, installation data; swatches of colors, patterns.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

• (308) David E. Kennedy, Inc.: Four-color brochure, specification sheets Kencork cork tile flooring; made of clean cork shavings with no binder other than natural cork gum; non-slip, quiet, dry, insulating, resilient; 6"x6"; well worth study.

• (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures; information should be in all architects' and decorators' files.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

• (74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.

FURNITURE

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

(312) Dunbar Furniture Manufacturing Company: Catalog 1947 line contemporary furniture by manufacturer exclusively modern.

(313) Ficks Reed Company: Catalogue contemporary Wand Willow furniture; versatile, good especially for recreation rooms; indoor quality; definitely should be in all files.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

• (315) Glenn, Inc.: Information original contemporary designs at reasonable prices; particularly good designs tables, chests, case pieces; western manufacturer.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames and George Nelson; reflects one of most important design program in furniture industry.

(317) Leo Lipton: Information custom-made leather nooks; Formica-top tables, chrome chairs; specializes in residential installations.

• (318) Peerless Furniture Company: Information contemporary furniture designed by Milo; reflects good design; reasonably priced.

(319) Rattan Stylists, Inc.: Catalogue rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectionals, bridge tables, custom designs.

(320) J. W. Robinson Company: Information several lines contemporary furniture, including Irwin-Pendleton, Heywood-Wakefield, Ficks Reed, Turchin (glass); merits investigation.

(321) Andrew Szoek: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(4) Kawneer Company—Thirty pages including report of the jury, elevations, plans, perspectives, and details of the prize winners of the Kawneer-New Pencil Points Architectural Competition, "The Store Front of Tomorrow."

(5) Kawneer Company—Twenty-four page booklet with 31 perspective sketches of well-designed sales-building store fronts.

(6) Libbey-Owens-Ford Glass Company—Twenty-four well illustrated pages on solar houses. Explains fundamentals of planning "open houses" and gives good examples, both in photographs and sketches. Question and answer section is practical.

• (7) Libbey-Owens-Ford Glass Company—A data brochure for the architect on glass and its uses, in 24 pages. Carries tables for use in specifying. Is worth file space for ideas suggested. Full technical data.

(Continued on page 44)

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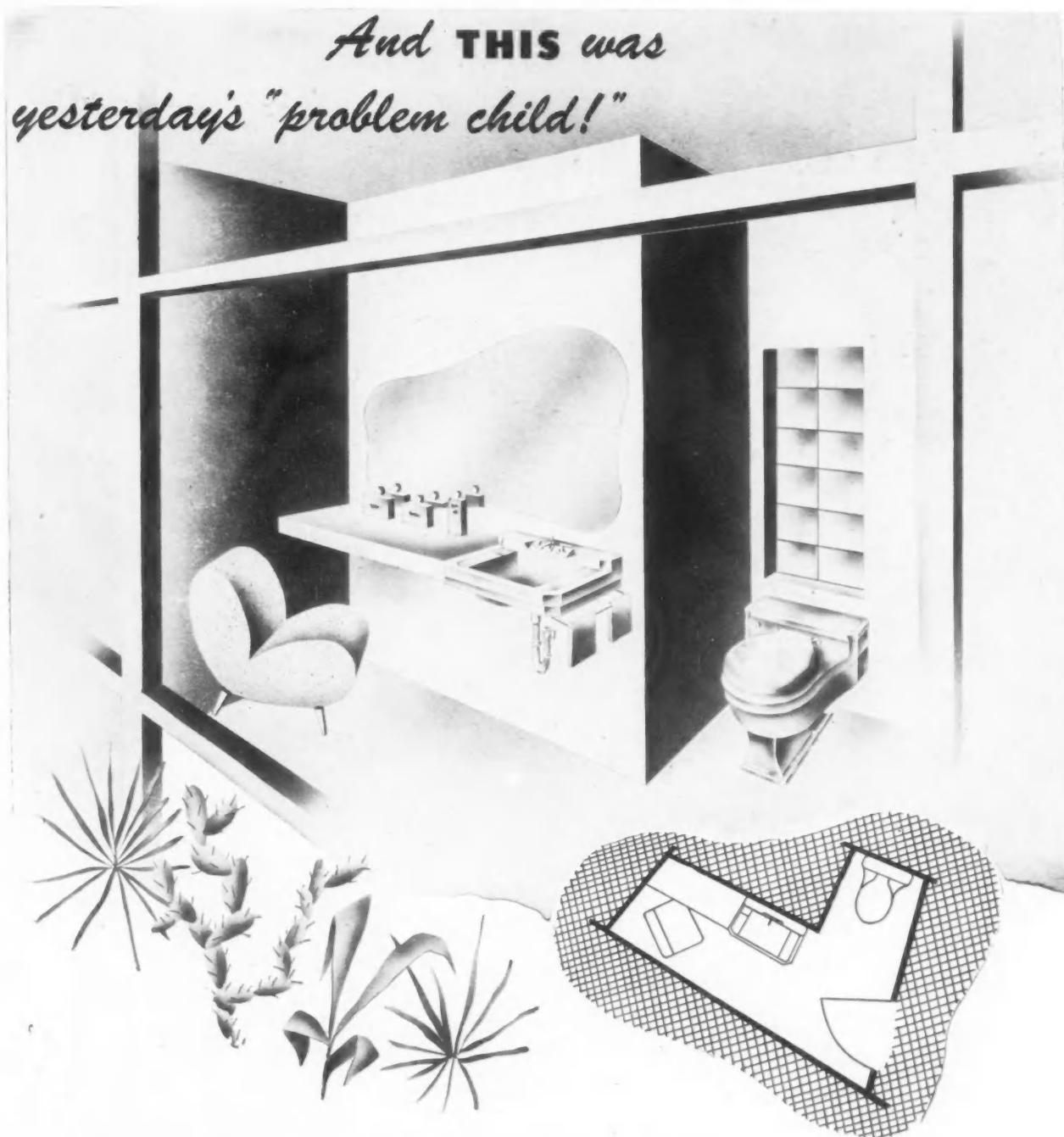
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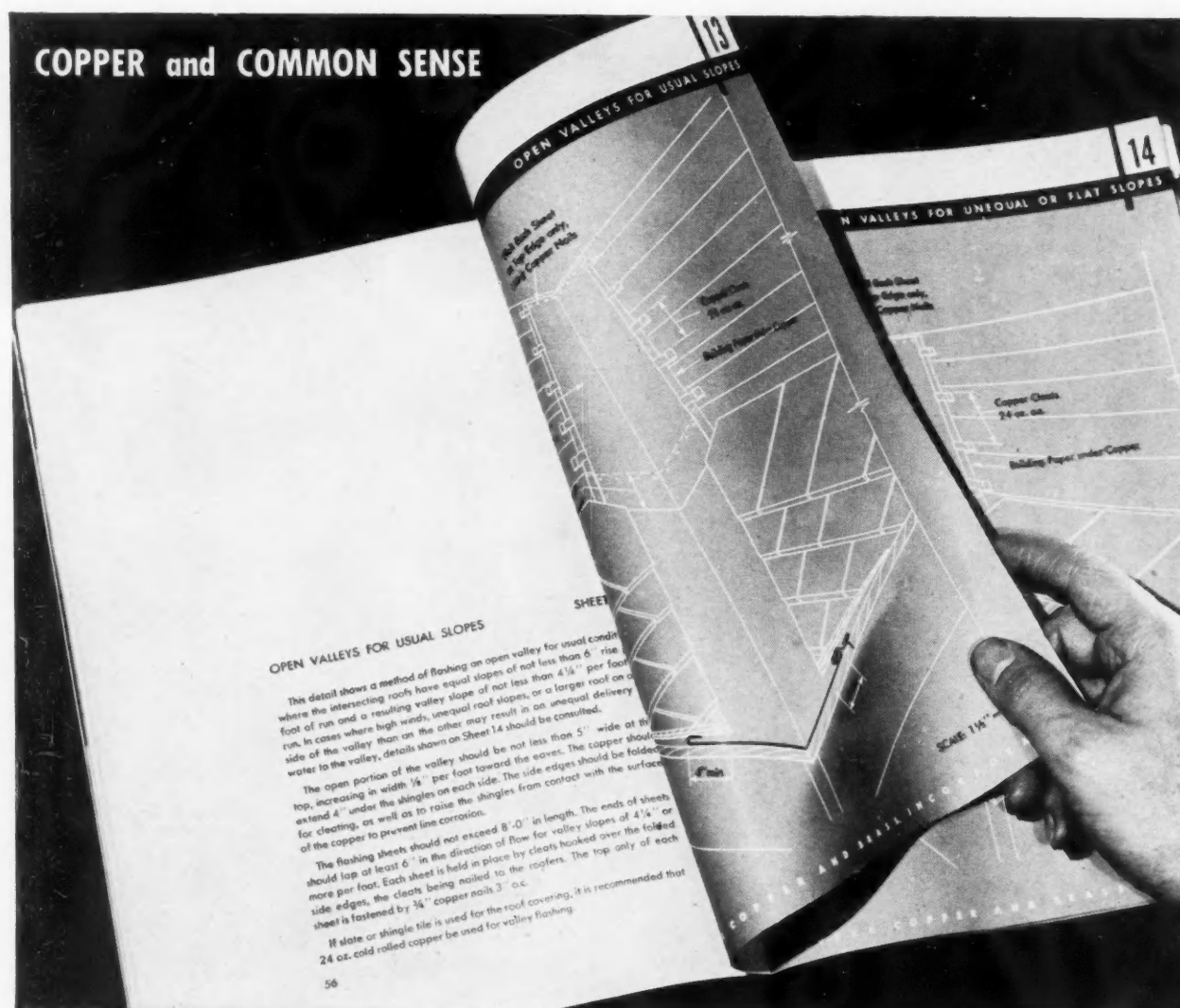
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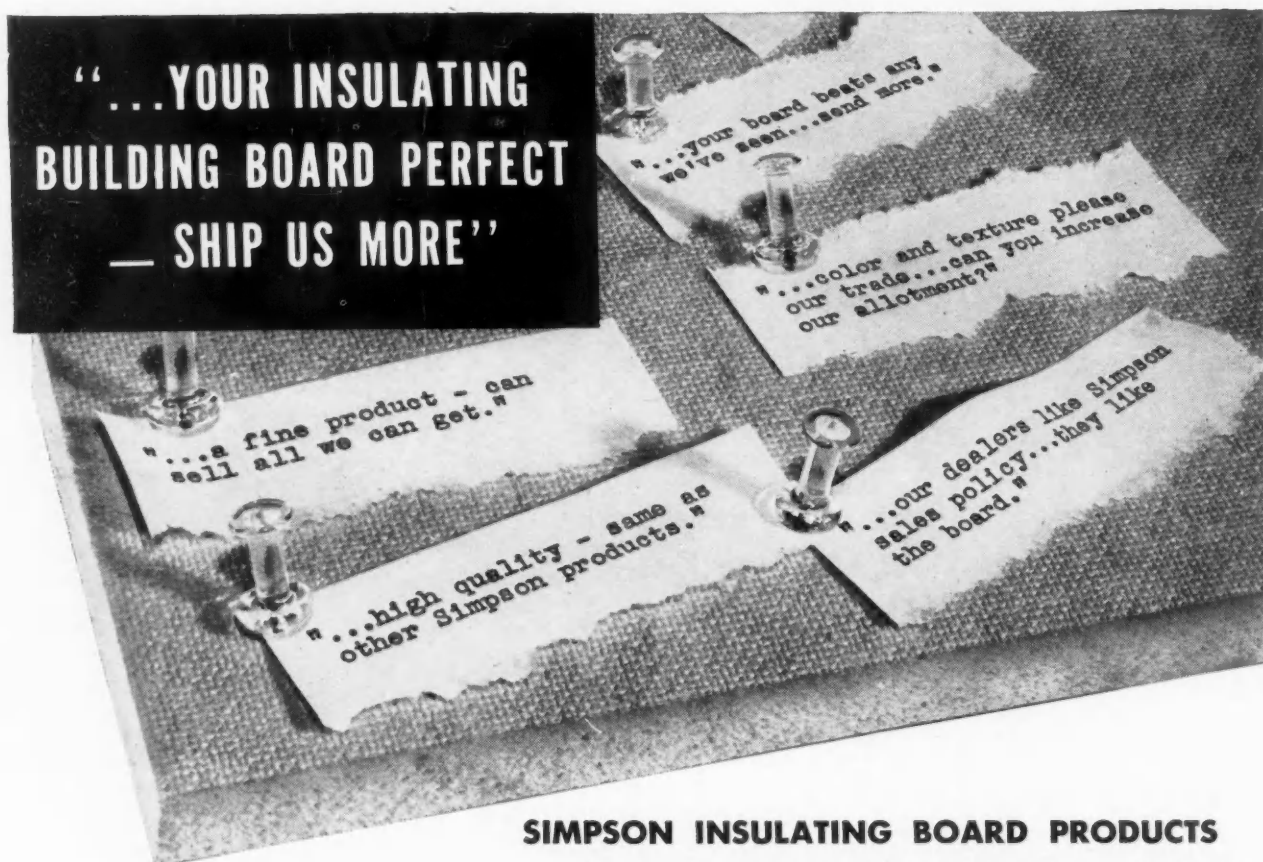
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BOOKS

—LAWRENCE E. MAWN, A.I.A.

ARCHITECTURE: AN ART FOR ALL MEN, by Talbot Hamlin. 279 pages. New York: Columbia University Press, 1947 (\$3.50). This book tries to explain to the layman what architecture is, and what the architect does or what he is trying to do. The work is a partly rewritten edition of a 30-year-old publication of the author's *Enjoyment of Architecture*. New sections treating of modern architectural design have been added.

The text embodies a sound theory of architecture—a lay publication corresponding to Viollet-le-Duc's *Elements et Theorie de L'Architecture* for professionals. If one did not know that the author is a member of the professorial staff of the School of Architecture at Columbia University, the professorial tone of the copy would still be noticeable. The book's effectiveness is decreased proportionately. The greater part of the book is necessarily given over to the historical styles. The reader who knows little about them will become familiar with some of their merit, value, and beauty. Disproportionately little space is given to the discussion of modern design. A chapter is included on community planning—one of the newer fields for the architect.

As a first solid architectural reading for uninitiates this volume will serve well. An adult developed architectural taste will require an enriched modern diet.

WHEN THE CATHEDRALS WERE WHITE: A Journey to the Country of Timid People, by Le Corbusier. (Translated from the French by Francis E. Hyslop, Jr.) 217 pages. New York: Reynal & Hitchcock, 1947. (\$3.00)

In any list of the world's best-known architects the names of Frank Lloyd Wright and Le Corbusier (single-name pseudonym for Charles Edouard Jeanneret) are sure to appear. These two men have many characteristics in common. Both of them are highly individualistic, are extremely skilled architectural designers, and are innovators. Both are highly articulate and write in a unique personal, fluent, rhetorical style. Both have worked and lectured in parts of the world other than their own country and exercise a worldwide influence. Both have been forced to sit by while most of the world's important architectural work has been awarded to less skilled architects.

The position of authority which has been rightly awarded to Le Corbusier is surprising when it is recalled that in sixteen years of professional practice with his cousin Pierre Jeanneret prior to the war, approximately twenty houses and six public and commercial buildings were built from drawings issuing from the office. The drama, vigor, and vitality of their designs compensate for the small amount of actual construction.

The writings of Le Corbusier have been received with eagerness. *La Ville Radieuse* and three volumes of the collected work of his office have been popular. *Toward a New Architecture*, an English translation of the 1923 *Vers une Architecture*, is well known in this country. A book entitled at present *Inexpressible Space* is to be published in the near future. His latest book *When the Cathedrals Were White* gives no promise of being a spectacular literary or

LE CORBUSIER OEUVRE COMPLETE 1938 - 46

This is the latest of Le Corbusier's published works and contains his work done in all parts of the world during the war, and since. Price \$12.50

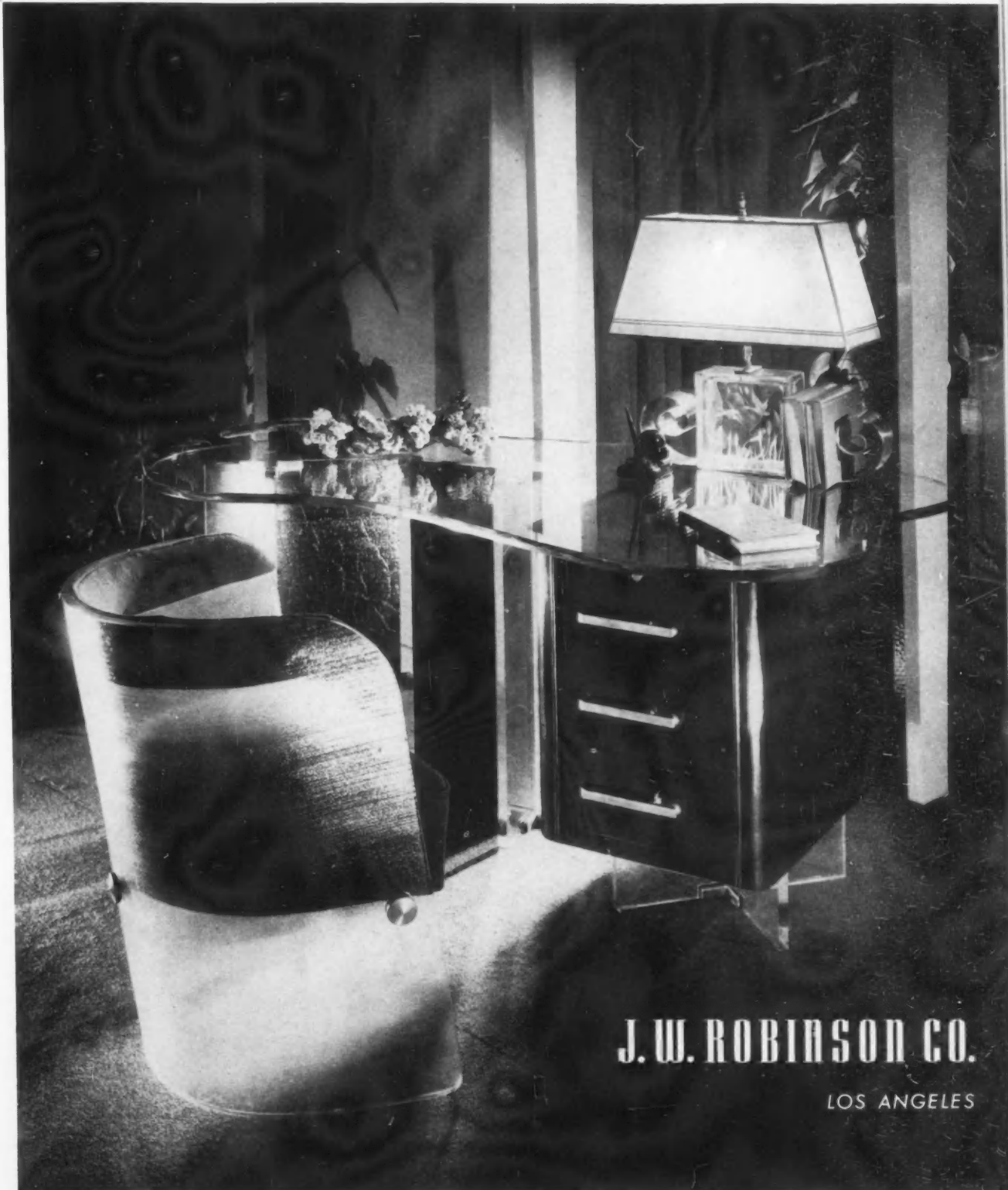
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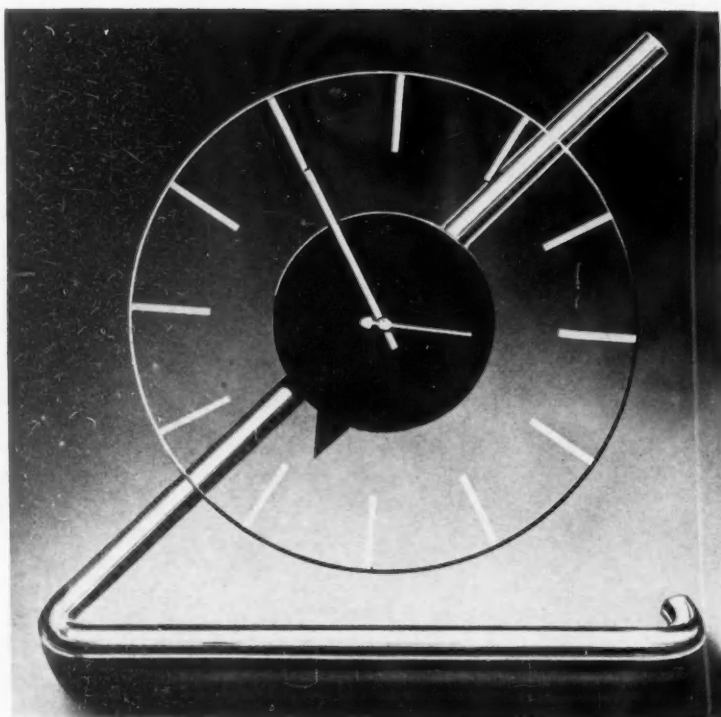
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artistic sensation. It was written in 1936 after a lecture tour in this country sponsored by the Museum of Modern Art, and a great deal of its possible appeal can be expected to have been dimmed by the years between since it is mainly a collection of personal observations on then current phenomena.

The first part twenty-odd pages long labeled for some mysterious reason "Atmospheres" belabors persons and things French. The remainder of the book is a recorded series of disconnected personal reactions to various American features such as skyscrapers, traffic, cities, colleges, Vassar girls, trains, bridges, terminals, dinners, lunches, and advertising. Many of his remarks are valuable since made by a man who is definitely on the right side in questions of city planning, housing, architecture, design. Some of the text is nothing more than pretty prattling to the moon. All of it is mildly interesting.

The book will not add to the already great stature of Le Corbusier. What he says on the subjects which he knows so well, he has said before and in more convincing form. He is capable of better books than this.

Now that his work has been accorded well-deserved official recognition by his appointment as French member of the UN headquarters design group, one can hope that he will exert enough influence on the final design to save this important series of buildings from being another Radio City, however pleasant and impressive that might be.

CINEMA

ROBERT JOSEPH

An indication of some of the confusion going on in both Congressional and high State Department levels can be gathered from the state of the film program of the Office of Information and Cultural Affairs, William Benton as chief. During the war and immediately thereafter the national government recognized the efficacy of an intelligent film program, and short subjects and documentaries produced by the Office of War Information were used for overseas showings. These were the films which were shown, for example, in Germany and Austria, for reinforming German and Austrians about a few salient and significant facts about the United States.

With the dissolution of the OWI the operation was taken over by the State Department where it now rests. The fiscal slashes engineered by New York's representative Taber are well known. He cut the information program budget to a point where it was a fraction of what stipulated needs actually were. Yet, despite the frantic cut made by Taber and others there was and still is enough money left over to make about twenty or thirty short subjects annually for State Department overseas showings, not only for occupied areas, but for other countries which are just as eager for information about us now as they were two years ago. The fact that these prepared films are an effective and efficient way of selling America needs no elucidation here.

However, in the last eighteen months the State Department film operation, under the supervision of Hamilton McFadden, has turned out according to the best available information about three subjects, at least one of which was in work in script-writing form back in OWI days. The record of accomplishment is a poor one, and deserves serious thinking and consideration.

The fault lies, I believe, in the fact that the State Department has not established any clear-cut policy regarding what it plans to say to peoples abroad about the United States. I had the interesting experience of working on a short subject about Boulder Dam in collaboration with another writer, a story which under any circumstances can reflect us in nothing but the best possible light. I discovered as I worked along on the subject that there were certain ideological taboos. The concept of Government sponsorship and operation of Boulder Dam was not to be stressed; the Los Angeles municipally owned Bureau of Power and Light which offers Southern California users the lowest utility rates in the nation and in the world, was to be soft-pedalled; the struggle of private utilities to keep cheap Boulder Dam power out of certain mining areas was to be overlooked; the splendid example of American-Mexican cooperation in allocating Colorado River water rights, an achievement of the State Department itself, and of Stettinius in particular, was

to be ignored. Naturally there are some cantankerous issues which, in this instance, are best ignored. Yet, there is enough dramatic truth in the Boulder Dam story, to make a fine film. I will confess that present authorship of the subject as it now stands is not my own. I will also state that I fear "Boulder Dam" will emerge as interesting and highly colorful travelogue short, with a glowing sunset for the closing shot.

It was expressed to me that the theme of this subject was "power." Not power of people, but power of machinery, and power of industrial might. If this is the theme as it is now developed—I have not seen the last and final version of the subject—then the State Department in its film program is making the same mistake which the German Government made in its propaganda film program before 1945. The Nazi Filmkammer and Dr. Goebbels showed Germany and its power. Human relationships, and the interesting story of people was ignored. The German films, as I have indicated in this column before, were enormously effective in telling audiences of Germany's might, all of which was a portion of the "softening-up" process. The world well knows by this time that we are a powerful nation, and there can be and should be no doubt in anyone's mind on that point. What our State Department films should be showing them is something about the way we live, something about our accomplishments as individuals, something about our dignity as human beings. OWI shorts which were shown aboard during and immediately following the war had that human element. An informant in New York told me that the State Department film program had bogged down in a maze of protocol, double-talk, vacillation and if-we-do-nothing-we-can't-get-hurt at a time when a film program of this design is sorely needed.

Much has been written about *M. Verdoux*, and more shall probably be written about this very excellent Chaplin film. It is a good picture. It has been called a "daring" film, whatever that means. That Mr. Chaplin manages to get a few good licks in against cant, hypocrisy and false values is all to the good. I have seen better Chaplin and I have seen better films. I felt, for example, that some of the opening sequences showing the family of *M. Verdoux*, the French Bluebeard's first victim, were very poorly directed, reminiscent of something bad out of the silent era. Then there were some tender scenes, and some awful gush-bucket sentiment which kept the film from being as great as it might have been.

Crossfire is, in effect, an appeal against intolerance in addition to being a good action melodrama with a spot of mystery and chase thrown in. The picture deserves the widest possible audience, and Robert Ryan, its villain, is an acting find. Robert Mitchum and Robert Young, as GI and detective respectively, give very believable performances. *Crossfire* offers an interesting contrast to *M. Verdoux*. Although handling, theme, story, action and everything else in the two films is different, both pictures are about forms of human intolerance. *Crossfire* made its point much more effectively.

MUSIC

PETER YATES

To call the present concert season the tenth season of Evenings on the Roof involves one of those calendrical fictions by which the Maya civilization periodically adjusted its heirarchical procession of the seasons to conform to the natural rotation of the harvests. Evenings on the Roof began its first season in April 1939. The present season, opening in September, thus includes that period starting in April which would by any calculation begin the exact tenth season. The tenth season of concerts by Evenings on the Roof will include 16 concerts at the Wilshire Ebell Theatre, the first and second Monday of each month, beginning October 6; and 6 recitals, the complete works of Mozart for piano solo, to be played by Frances Mullen in the studio of the home at 1735 Micheltorena St., Los Angeles, which was the original Roof. These will be given on the last two Mondays of each month, starting September 22. Additional programs for members of the Southern California Chamber Music Society, formed to underwrite the concert activities of Evenings on

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the Roof, will be continued at this address the last two Mondays of each month, beginning January 1948.

The six Autumn programs at the Wilshire Ebell Theatre will feature several important events in contemporary music. Two new major works by members of the Roof group of musicians, the *Sextet* for piano and winds by Adolph Weiss, and the *Concertino* for clarinet, violin, and cello by Ingolf Dahl, will be introduced. The first movement of the Weiss *Sextet* was highly praised by New York critics when it was played this spring as a part of the Ditson Festival of American music at Columbia University. Two movements of the *Quintet* for brass by Ingolf Dahl were also heard in New York last spring at a concert of the International Society for Contemporary Music.

A program of music by Los Angeles composers, the first Monday evening in December, will include new compositions by Halsey Stevens, Adolph Weiss, Wolfgang Rebner, Ingolf Dahl, and Julius Toldi. Eudice Shapiro will be soloist in the Toldi *Violin Concerto*. An important addition to the season will be the participation of three internationally known composers, all pianists, who will take part in performances of new compositions. Ernst Toch will play his *Piano Quintet*, recently published by Delkas, at the first concert, October 6, with members of the American Art Quartet. Ernst Krenek will play his *Violin Sonata* with Adolf Koldfsky, violinist, at the second concert, October 13, when his *Clarinet Trio* will be heard. In November Henry Cowell will introduce his new *Violin Sonata*, recently issued by Associated Publishers. Mr. Cowell describes this sonata as "the most significant work of my career." He will be heard playing with Sol Babitz, violinist, and also with Loyd Rathbun, oboist, in performance of his *Three Ostinati and Chorales*, as well as in several of his unique piano solos. The new *String Trio* by Arnold Schoenberg, written on commission for the Critic's

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Symposium at Harvard University last spring, will be part of the second program in December. Other works by Schoenberg, Toch, Dahl, Everett Helm, and several more contemporary composers will be heard during the season.

Although the greater part of the music to be played this season has been chosen, as in the past, from the established repertoire of eighteenth and nineteenth century chamber, instrument solo, and vocal music, the participation of living composers in these concerts has been emphasized because it is a new development in the ever-expanding coverage of the Roof. There is a general misunderstanding to the effect that the Roof, like the New Friends of Music in New York, chooses the music first and then arranges for somebody to play it. Actually Evenings on the Roof is the operating title under which a group of Los Angeles musicians combines to make music in public. Compositions played on Roof programs are chosen to fit the requirements of the performers. Programs thus include a disproportionate number of trios, works for such instruments as clarinet and viola, and for odd instrumental combinations. Formerly solo compositions predominated, with not more than one or two trios or quartets to a program. Nowadays the Roof has germinated so many excellent chamber music combinations that there is relatively little room for soloists.

Except for its occasional Reports, the first three published in this column, the fourth, a History,* published separately in September 1946, which includes a complete listing of all works played during the first eight seasons, Evenings on the Roof does not loudly blow its horn.

Recognition of its activities has come slowly. American writers about music, bound in the curious provincialism of the eastern seaboard and many of them myopic New Yorkers, are only beginning to learn about the Roof. Yet complete evenings of Charles Ives, the greatest of American composers, by Arnold Schoenberg, creator

*EVENINGS ON THE ROOF: FOURTH REPORT, September 1946: "The History of a Self-Made Musical Organization in Los Angeles"; a Roof Publication. Copies will be mailed on request.

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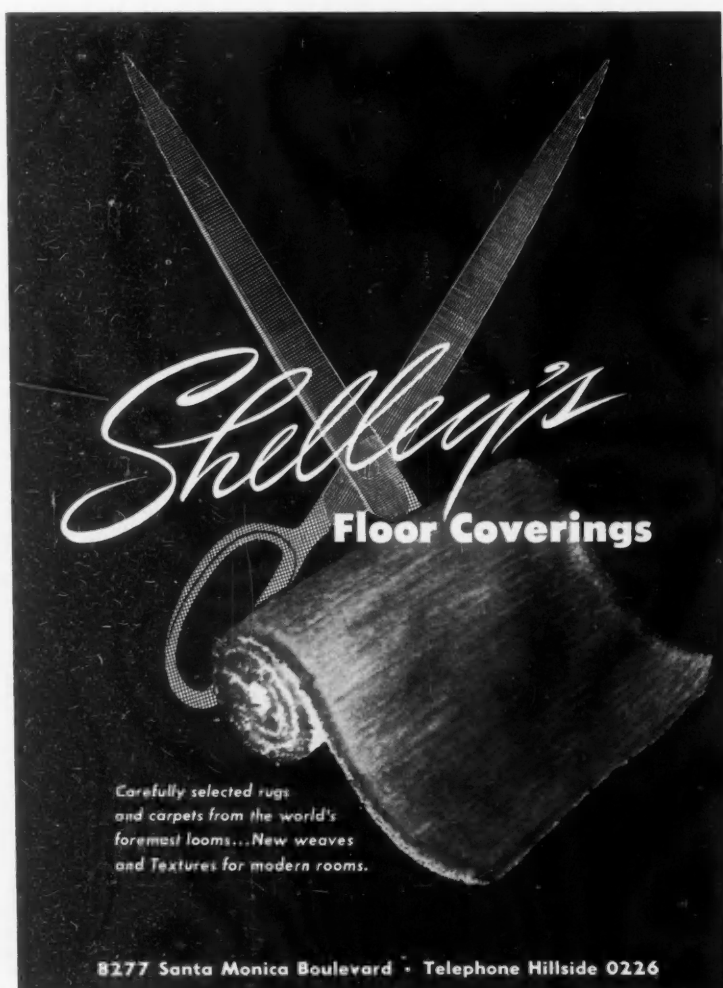


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of new classicism of the twelve-tone technic, by Bela Bartok, Ferruccio Busoni, and Ernst Bloch, have been given repeatedly by Roof musicians in programs unduplicated even in New York. Many works by Paul Hindemith, Roy Harris, Carlos Chavez, Lou Harrison, Igor Stravinsky, Gerald Strang, Aaron Copland, Ernst Toch, George Tremblay, Heitor Villa-Lobos have been introduced to the Los Angeles public by the Roof.

Such a listing would give the impression that Evenings on the Roof exists only for the playing of contemporary music, but this not so. Three cycles of the Beethoven piano sonatas, the *Diabelli Variations*, programs of Bach, including three performances of the *Goldberg Variations* and two of the *Art of Fugue*, Mozart, Brahms, Debussy, and of such earlier music as the art songs by John Dowland, the keyboard works of Byrd, Frescobaldi, Couperin, Purcell, the trio sonatas of Purcell and Arne, have widened the range of Roof programs to the extreme possible with modern instruments. Wesley Kuhnle's registrations for two pianos of Bach organ works, including the *Little Organ Book* and the *Canonic Variations*, have provided opportunity to hear these seldom played masterpieces freed from the confusion of the modern organ. Audiences will hear during the present season, besides the complete piano works of Mozart, the *Quartets opus 59:2 and 130* and the *Clarinet Trio* by Beethoven, the *Goethe Songs* by Hugo Wolf, the *C minor Piano Quartet* and the *Quintet opus 111* by Brahms, a *Fauré Piano Quartet*, and the *Divertimento* for string trio by Mozart.

"... There is an organization in Los Angeles known as "Evenings on the Roof," now in its ninth year of existence, which gives chamber concerts at a price not far from admission fees of second-run movie theatres, with programs that reflect as much artistic integrity as they do intelligence, courage, and foresight. The performances (are) mainly by able local artists—a system which is the keynote of a true musical culture." So Paul Henry Lang wrote last February in the *Saturday Review of Literature*. The statement is accurate not only as to its facts but particularly in the final sentence. Since the founding of Evenings on the Roof, Los Angeles, formerly a cultural backwater, has become a part of the mainstream of contemporary musical culture. Far from driving out competition, the Roof has stimulated the growth of other musical organizations, with many of which it has collaborated in the presentation of programs. Several churches, the Music Guild, and four local universities and colleges now present annual seasons of concerts, many of them played by local musicians. In the presentation of chamber music on the American continent Los Angeles competes only with New York.

ART

DOROTHY PUCCINELLI CRAVATH

San Francisco Art Notes

West coast potters more than hold their own artistically in the Eleventh Annual Ceramic Exhibition at the San Francisco Museum. This, the first Ceramic National since 1941, is sponsored by the Syracuse Museum and the Onondaga Pottery Company and contains work from most sections of the United States.

Some of the sculpture is merely quaint but there are several very good things, as for instance, Sargent Johnson's small, stylized *Cat*, and Carl Schmitz, large group called *Cain and Abel*.

However the best average is maintained by the pottery proper; the bowls, plates, vases, and like objects, and a great many of the best of these come from the wheels of local potters: they are signed Prieta, Reynolds, Wildenhain, Ball, Andreason, etc. Perhaps it is due to the wind which blows over the Pacific from the Orient, which gives a certain purity and rightness of form to this pottery. West coasters are also apt to stress the earthy quality of their wares, to emphasize the texture and somewhat gritty appearance of natural clay and sand, and to use soft, earthy colors in their glazes; or to contrast glazed material with unglazed. There are many bright colored things by Westerners in this show, but the majority of brilliant color seems to come from elsewhere.

Looking through the galleries, one might think, this month, that art is a woman's world. There are no less than six "one-man" shows by women, as well as sizable representation in group shows.

There is, for example, the exhibition of paintings by Loren Barton at the Gump Galleries; vigorous, well painted circus scenes, landscapes, still life and a few nudes, of which two small ones are perhaps most interesting. Equally vigorous, with much less merely anecdotal quality and more expressional rearrangement of objective elements to create formal values are Katherine Westphal's paintings at the City of Paris. These are mostly souvenirs of South-western experiences, but with objective elements used to create a mood, a memory, rather than a literal representation of scene and place.

At the same gallery are carvings in wood and stone by Blanche Phillips, quite varied, from solid, compact stone masses, as in *Mother and Child*, to the attenuated forms of *Yaller Gal*, in polished wood.

Julliette May Fraser, showing at the De Young Museum, sticks rather closely to observation, used freely to express her own reactions to natural objects. Her sketches, prints, etchings, and watercolors are all objective, done with skill and apparent ease, and a certain light charm. Most of the pictures are of Hawaiian life during the war, but there are also illustrations for a book of Hawaiian legends.

The one man show by Martha Simpson Eastlake, also at the De Young, is somewhat more restricted in subject, and less illustrative. Her paintings, in oil, are really variations on a theme—whether ballet dancers, flowers, or figure compositions. The backgrounds are a rather subtle grayish blue reminiscent of Cezanne, the figures or flowers carefully balanced in color and design, a little impersonalized, the heads of her people carefully egg-shaped.

Quite different from these is the large roomful of paintings by Perle Fine, who happens to be the only abstractionist with a one man show in this particular crop of exhibitions by women artists. Her pictures cover a wide range, with no particular influence showing at the edges—unless it is the composite influence of abstract art in general. She has felt free to move in all directions, to use whatever mood, technique or theme appealed to her, and she has done it well. There is a remarkable variety to her expression, a beautiful control of color, and sound design, interesting and original.

A show labeled West Coast Oil Exhibition, selected by the Western Association of Museum Directors, is at the San Francisco Museum. There are forty paintings, including ten from San Francisco artists: Karl Baumann, Dorr Bothwell, Victor DeWilde, Mary Dumas, Luke Gibney, Leah Rhinne Hamilton, Erle Loran, Alexander Nepote, Charles Surendorf and Hamilton Wolf. As a whole the exhibition is somewhat spotty in quality.

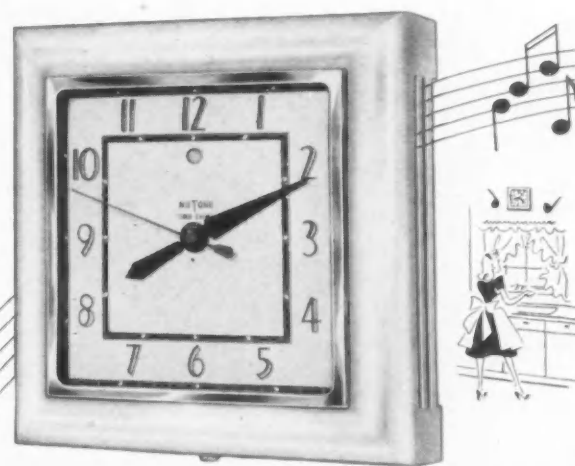
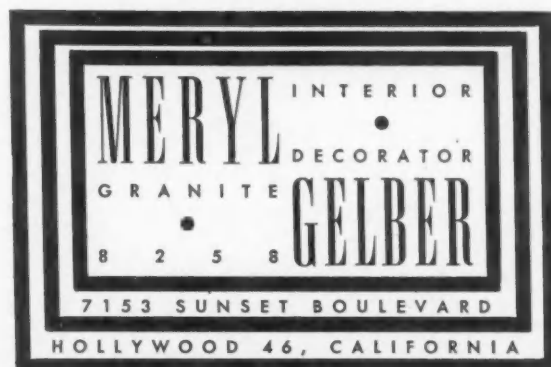
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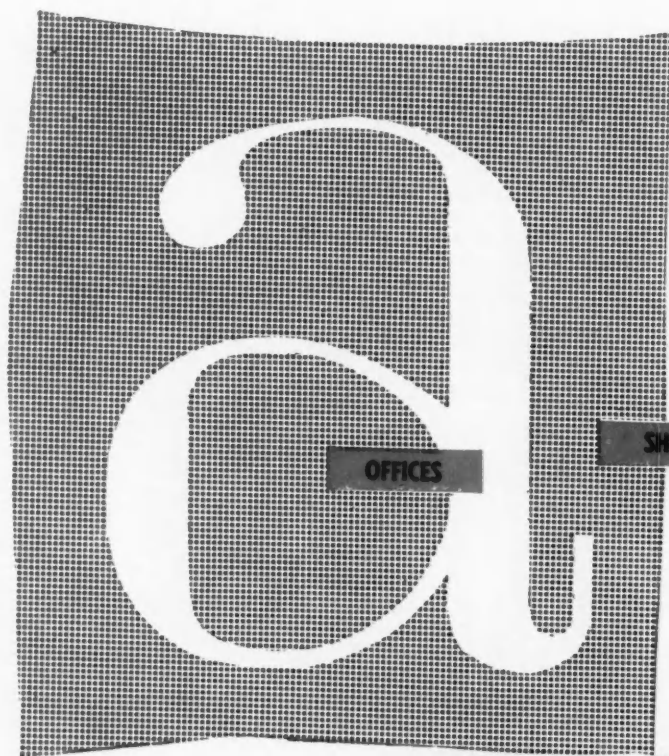
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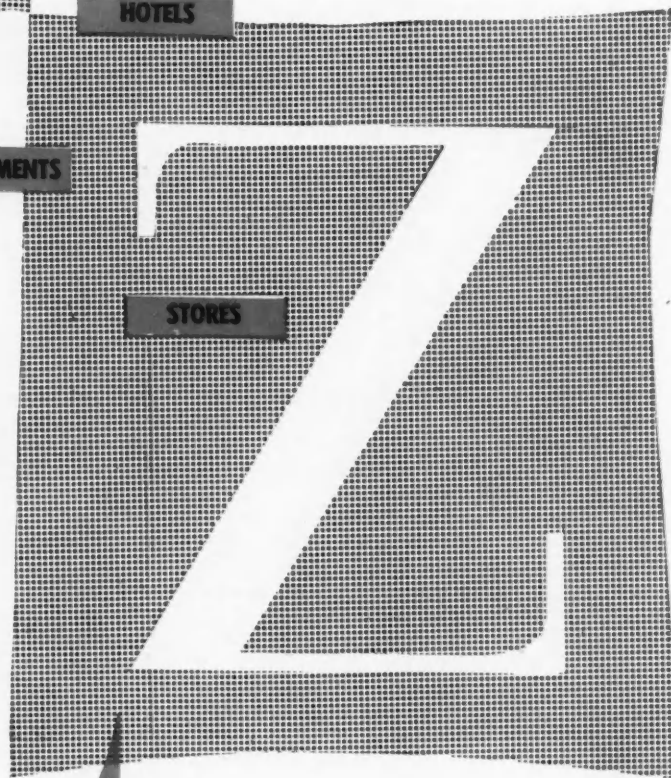
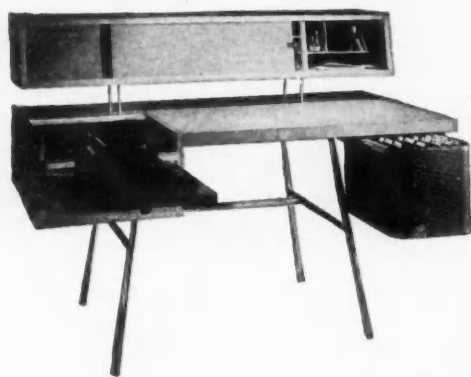
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notes

in passing

Offhand, none of us would be caught dead with less than a hundred thousand practical, though regrettable, reasons why there cannot be ONE WORLD. Somehow, we feel justified in rationalizing ourselves into a conviction that all of our energy and strength and hope is best expended in a frantic effort to devise a hasty detour around the ominous "or else." So ONE WORLD reposes neatly on a shelf, only to come alive when we need something resounding for the noble phrase department. In the meantime, we wage a war of nerves against ourselves and drive into one crisis at a time in the happy hope that somehow we can solve, by merely ignoring it, the base of the infection. It is not surprising that all this leaves us nerveless and exhausted, and subject to terrifying night sweats. Like the acute alcoholic, we rush into the oblivion of our self deceptions, carefully avoiding the over-all problem of devising a sense-making integration of the activities of mankind in terms of a survivable human environment.

This curiously masochistic reluctance to give up the nagging uneasiness of unresolved disorder commits us to a policy that is merely preservative, rather than creative. We infect and reinfect ourselves with the same illness over and over again, like happy loons who solemnly hit themselves on the head with hammers. Somehow we delude ourselves with the pious escapism that, while God knows where each sparrow falls, we need not know that wherever man suffers, all men suffer.

Perhaps the greatest difficulty is a steadfast refusal to develop an associative sense. For, of course, once using it, we could no longer consider unselfishness as a desirable virtue, but would damn well have to accept it as an immediate and practical necessity. Up to now we have been privileged to consider common decencies in human relationships as a peculiar nobility indigenous only to ourselves and a few select friends, and we have attempted to measure out the human scale against the dimensions of our own precious hides. But slowly, and with nerve-racking insistence, that very human scale now becomes a universal standard, no longer to be applied by any group of men in measuring all other men.

We share with the other so-called great powers, the curious delusion that there can be peace if we agree to say so. We proceed on the conviction that, if we can only straighten out internal bickers between all those who "won the war," we thereby destroy war. But we forget, as they forget, that inexplicable historical processes have no permanent center, but move as a result of tensions that are not always specifically political, economic, or cultural, but are tensions set up by the very fact of human life itself and created by all the essential facts of human existence constantly varying in time and degree.

Again and again we return to the basic need for man's peace that must exist within himself before it can be imposed or decreed or resolved by parliamentary procedures. The will to peace, springing from man's wish for security, can only be realized when the essential verities of his existence are assured—when matters of education, of living standards and of health are no longer the charitable indulgence of those who can afford to be philanthropic.

So, whether we put it on a shelf or not, ONE WORLD will remain to plague our fitful dreams of peace. Until we can come fully awake we must somehow be satisfied to live as best we can within a neurotic world society, being, of course, very careful to see to it that the democratic principles of universal freedom remain noble, but unresolved aspirations. Otherwise, we might be forced to face real issues and to admit that peace is a very possible reality if based upon human values instead of things like grain futures. God only knows what the cost of maintaining restricted living standards in terms of mass neurosis will be.

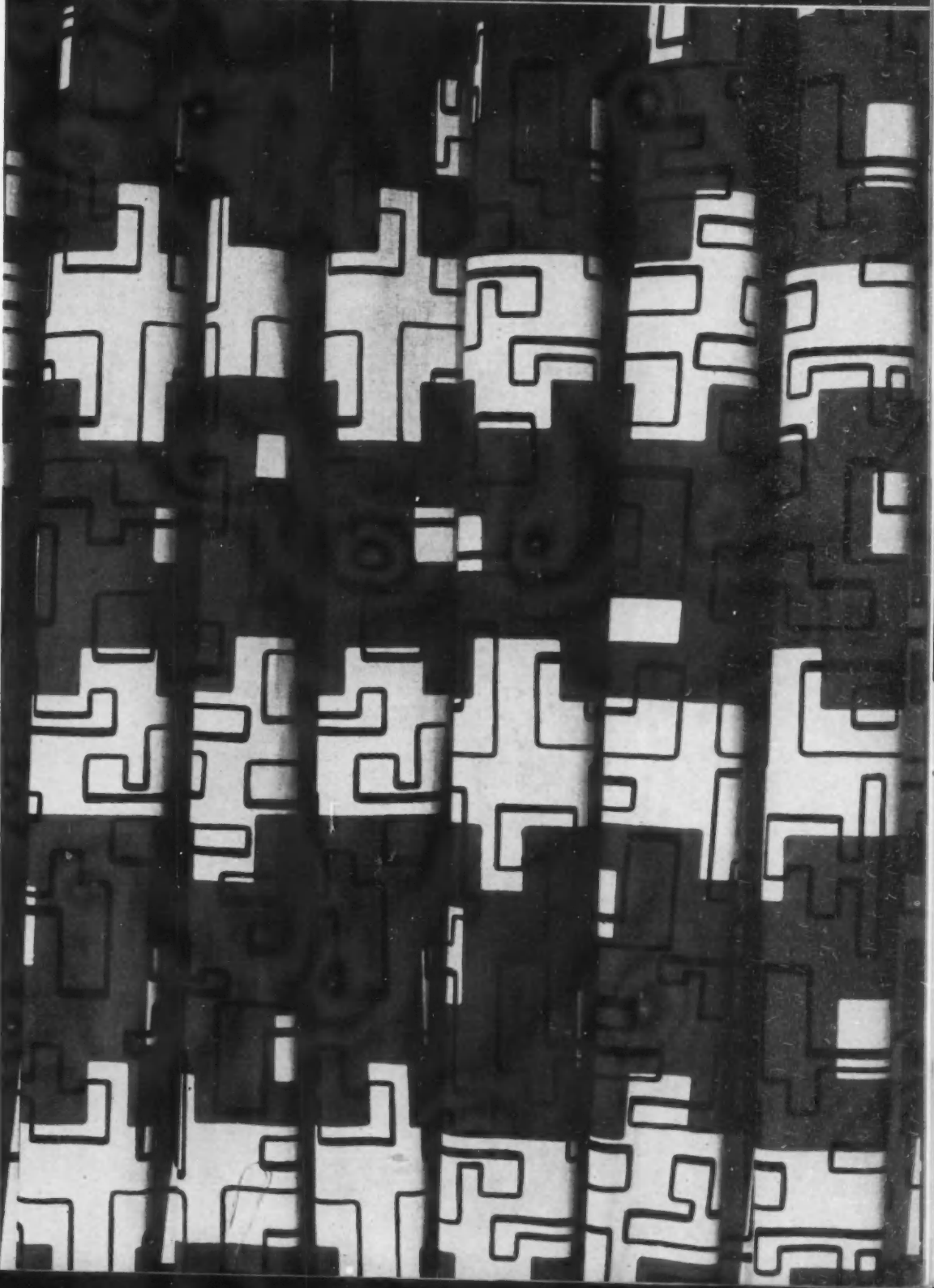
Unfortunately the popular conception of the United Nations is limited to what the world press chooses to consider the best, the hottest or the most useful news angle. At the moment it would seem to be nothing but a place where gentlemen of varying distinction spend countless expensive hours indulging in high-toned dialogue that boils down to, "you're a liar" and "you're another." All this completely ignores the fact that the United Nations exists as an expansive framework upon which world activity can center to build toward a workable human understanding. It is and can be a crossroads where man can not only share his greatest aspirations but resolve his immediate problems. It must, however, function with a freedom considerably above the individual ambitions of any member nation, and it can only function creatively through a powerfully active popular demand that cannot be ignored. Otherwise the whole idea suffers a slow strangulation in the midst of a grim shadow play that at the moment saps its potential vitalities.

The United Nations Organization should be the best expression of free democratic principles on a world-wide basis. It should—it must become the people's symbol of modern freedom.





ANGELO TESTA



Filo (wire) the name given to the fabric on the opposite page is a continuous line moving in rectangular shapes across the material to form horizontal bands. The scale is small making the design suitable for upholstery as well as drapery.

The fabric Strings at the top of the page was the result of experiments dropping pieces of strings and tracing their outlines. This little pattern of thick and thin lines is especially adaptable to upholstering use.

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L. Moholy = Nagy

part two

By seeking the form appropriate to the physical qualities of the material and to the function it is to serve, many of the short-comings of the past can be avoided. In some instances this will be achieved by changing the characteristics of the materials through new combinations or processes, such as electroplating or laminating wood, and cutting and gluing by high-frequency heating.

I believe that just as the revolutionary change in furniture design of the recent past was effected by the introduction of the metal tube, so will the application of plywood offer astonishingly new forms of construction in the near future. Our graduate research workshops can be developed for innumerable tasks of this kind, from the creation of individual useful objects to completely furnished homes.

For example, since the kitchen became modernized in the United States and is shipped as a standardized packaged unit everywhere, it will be possible to design whole units for bedrooms, bathrooms, children's rooms, dining rooms, living rooms, and others. One development will be a grouping of these units with transportable and interchangeable walls and with matching wallpapers or color schemes.

The possibilities of the new plastics too, will stimulate thought in terms of contemporary design.

The all-plastic motor car has been a subject of frequent study by our students. Designs feature invisible bumpers, rubber fenders, pneumatic springs, rear or jet engine, balanced drive, automatically shifting center of gravity, fluid drive, nitrogen-filled doughnut wheels. Plastic walls are stabilized and strengthened through appropriate integral curvature without a skeletal construction.

In textiles, weaving, dyeing, and textures are our concern. The ornament is dead and the investigation of new textures offers much promise. These form a background also for fashion and dress design in which more than mere pattern is involved.

Opportunities also offer for creating from new materials by new techniques completely new textiles of hitherto unknown texture and structure. Small units and individual motifs made over into patterns suitable for continuous mass production offer opportunities for experiment.

In all branches of design experiment in color is a most important element. Thus we manipulate color in every possible way, on flat and curved surfaces, incorporating every type of painting, such as easel painting and murals, decoration, frescoes, wallpaper design—executed by hand and by machines. Research in varnish and lacquer techniques, photo mural, and paint spraying is needed not only for the furniture and radio industries but also by many others.

Experiment with color can be both most stimulating to the student and of great practical value to industry.

The modern designer must "know his way around" not only in the use of pigment but also in that of light. He learns to manipulate lenses, cameras, distortions, solarizations, reflections, space, texture, line and tone, in photography, the motion picture, light displays, and related subjects.

Limitations of space prevent extended discussion of one more vital area of industrial design, architecture, in which our students have simultaneous trainings.

Our period is yet backward in the industrial production of architecture which has formed the apex of every great culture. American industry builds automobiles, tractors, refrigerators, and radios in series, while a house—even a small one—is still a matter of individual planning. The mod-

ern manufacturing processes together with the new stimuli coming from the artist, must come to the rescue and bring about a complete change in our architecture in our spatial vision.

No doubt our future town planning will be largely dependent on the realization of this new type of prefabricated house, although at present we still lack adequate cooperation and synthesis of the appropriate sciences and technologies. Much work has yet to be done before we shall be able to formulate a logical and organized building progress, both for domestic and urban architecture.

Design, then, is not a matter of facade, of mere external appearance. Rather, it is the essence of products and institutions. It is indivisible. The internal and external characteristics of a dish, a chair, a table, a machine, or a city are not separable.

Training in design is training in appreciation of the essence of things. It is penetrating and comprehensive. It includes development of various skills in using materials, but goes far beyond that. It involves development of attitudes of flexibility and adaptability to meet all sorts of problems as they arise.

A designer trained to think with both penetration and scope will find solutions, not alone for problems arising in daily routine, or for development of better ways of production, but also for all the problems of living and working together. There is design in family life, in labor relations, in city planning, in living together as civilized human beings. Ultimately all problems of design fuse together into one great problem of "design for living."

If the artist is really to function in the modern world, he must feel himself a part of it, and to have this sense of social integration he must command the instruments and materials of that world. While such integration cannot be achieved solely by intellectual understanding, it certainly cannot be achieved without such understanding. Man is a thinking being whatever else he may be, and no integration is humanly complete which does not include his mind.

Our concern is with the unity of life. It is our belief that all the cultural phalanges at any time move abreast, though often ignorant of their common cultural front. We feel that the integration and interpretation of the characteristic human activities of the artist, scientist, and technologist is a general problem of all education which aims to be of vital contemporary significance, art education included.

A fresh outlook can come only through proper understanding of the machine and its function in relation to our biological needs, and to our instinctive psychological requirements far beyond mere physical comfort. Thus the artist must understand himself in relation to other human beings and to the group. All must cooperate—the scientist, the technician, and the artist—in order to find out which direction design should take—how it should be controlled, simplified, or enriched in accordance with the psycho-biological needs of the individual and the group of today and with the needs of future generations.

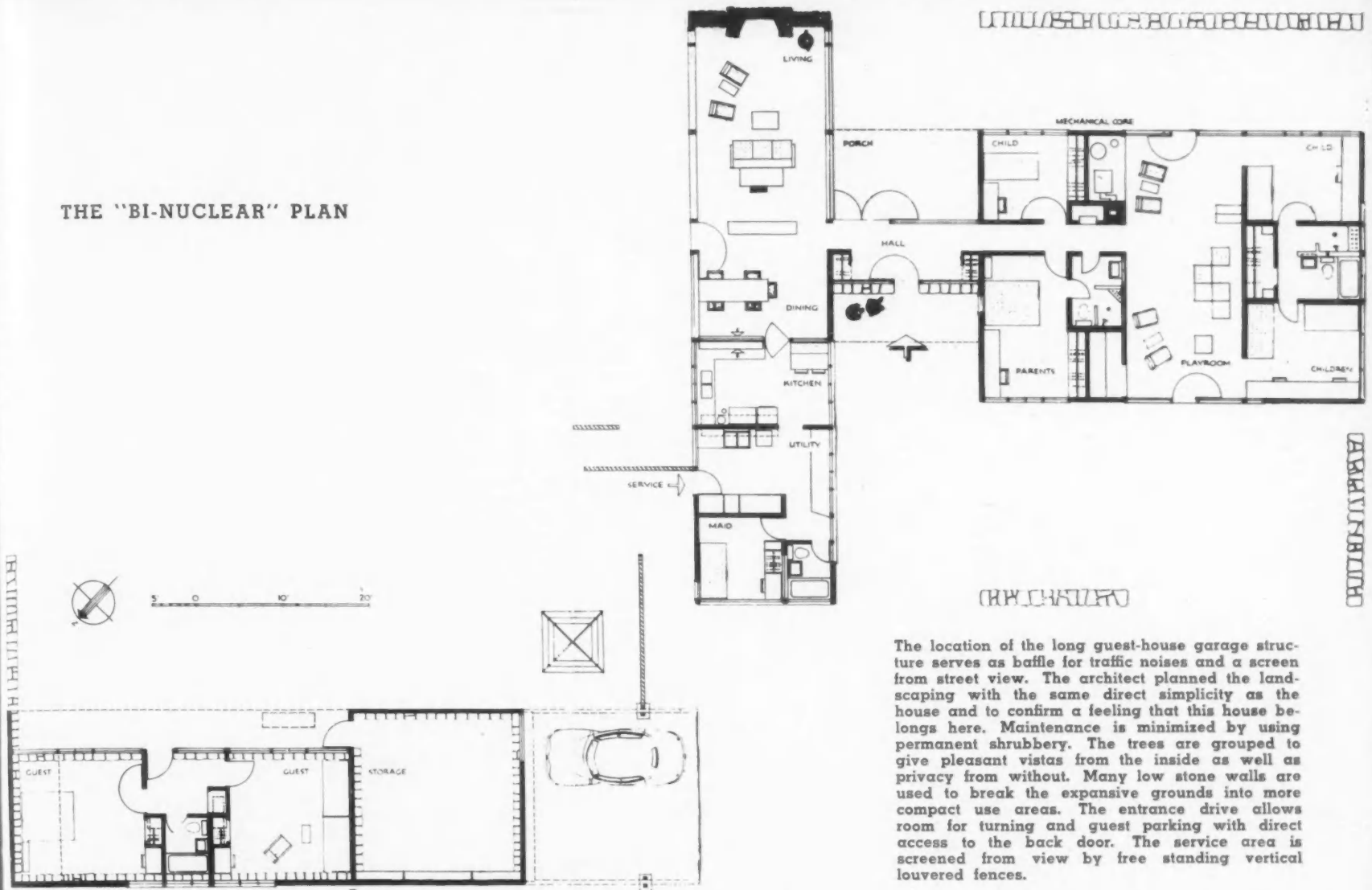
The designer today has a political and sociological responsibility which is founded in mass-production. What he designs and how he designs it will influence the lives of millions of people. A good designer has to know where he came from historically and where we are going politically. The times of the ignorant specialist are over. It is up to industrial design organizations to stimulate this feeling of enhanced responsibility in a world of pre-fabricated values.



THE GELLER HOUSE **MARCEL BREUER** ARCHITECT



THE "BI-NUCLEAR" PLAN



The location of the long guest-house garage structure serves as baffle for traffic noises and a screen from street view. The architect planned the landscaping with the same direct simplicity as the house and to confirm a feeling that this house belongs here. Maintenance is minimized by using permanent shrubbery. The trees are grouped to give pleasant vistas from the inside as well as privacy from without. Many low stone walls are used to break the expansive grounds into more compact use areas. The entrance drive allows room for turning and guest parking with direct access to the back door. The service area is screened from view by free standing vertical louvered fences.

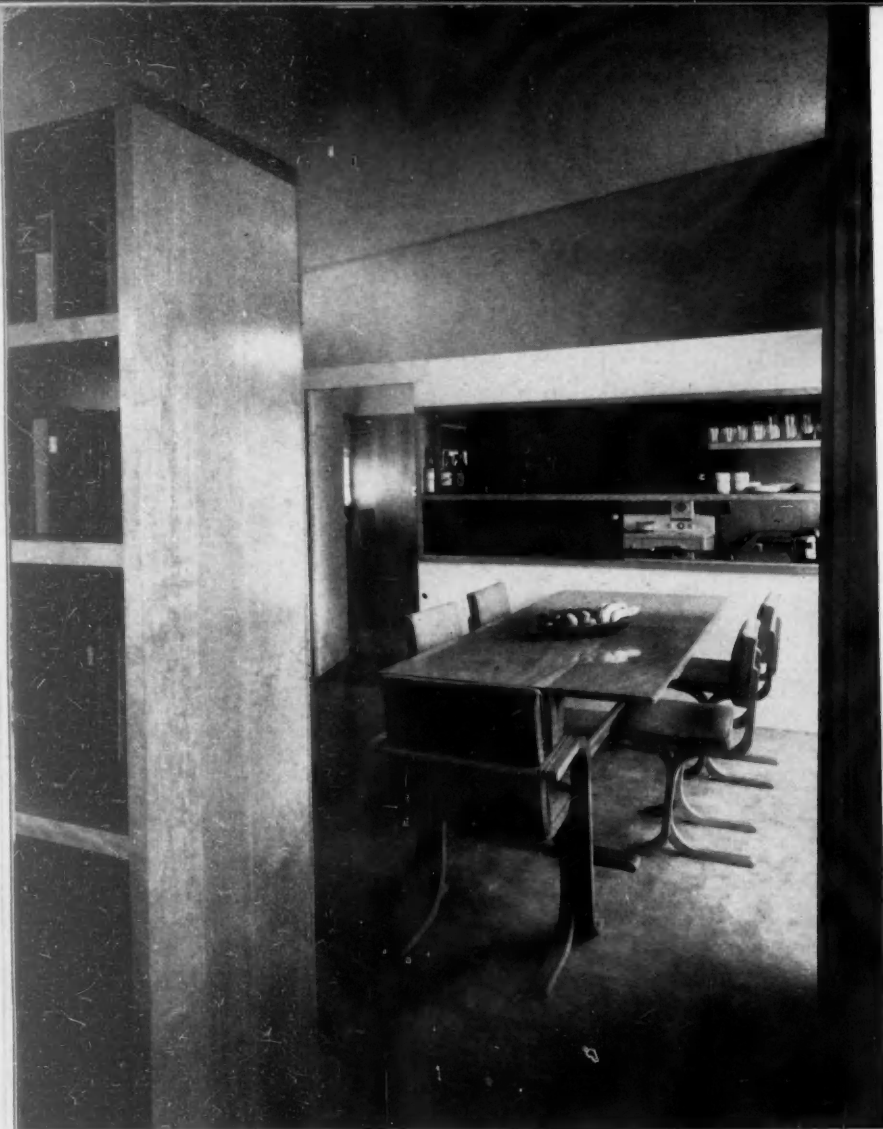
As to the Geller house on Long Island, the organization of the plan presents a new idea. It is designed to solve the dual functions a house is built for: day and night—children and parents. And it wants to do this on one level to avoid stairs, and to connect all rooms directly with outdoors; no basement, no attic.

We may say that the second floor of a two story house is moved down on the ground, mixed up with the basement, and connected with the ground floor by a thin neck serving as an entrance. This means that the children's playroom (usually in the basement) is next to their bedrooms; it means also that the mechanical core of the house is just as accessible as any other closet, and it means that the entrance hall is in the center of the house, equally accessible from all points.

The first house representing a similar solution (the bi-nuclear, neck-type house) was designed for "Arts & Architecture's" 1943 "Design for Postwar Living" competition and published in the issue of December, 1943.

MARCEL BREUER





In developing the over-all scheme of the house, and in the choice of structural and surfacing materials as well as furnishings, the architect never forgot that here would live three noisy and active boys. By locating the playroom adjacent to the children's bedrooms and play-yard; their toys, games, books and equipment are concentrated in one region. Microphones over the beds connect directly with the maid's room; the play-yard is easily seen from the living room. The floor is surfaced with virtually indestructable stone under which the radiant heating pipes are embedded in concrete. With the elimination of cold floor hazards it becomes the natural play surface and therefore reduces the quantity of loose furniture required. The children's study desks and personal equipment are in their bedrooms.

A large mechanical closet, off the playroom, holds the gas fired boiler for the radiant floor heating system which is used throughout the house. There are four separate thermostatic controls which permit a desired temperature in one zone without changing the others. Lights behind horizontal plywood wall soffits, open at the bottom to discourage dust accumulation, give a pleasant over-all glow without glare. The ceilings which follow the pitch of the roof are faced with acoustic tile.

The window areas have been massed. Both outside walls of the playroom and the living room are glass from floor to ceiling.

The living room window wall is in three horizontal sections. The bottom third is translucent glass; the middle third is transparent, and the top third translucent with wide louvers on the outside. This not only gives a more intimate feeling to the room but also reduces sky and snow glare.

The living room and bedroom are carpeted from wall to wall, but all other floors are surfaced with natural stone which is also used for the base of the interior cabinet work.

The exterior of the house is oiled cedar, some places used vertically, and in other places horizontally. Its dark value is accented with white trim around the sash and door, and a continuous white fascia board emphasizes the roof line. Except for the four floor to ceiling glass walls, the windows have been grouped into narrow long bands which cut with straight-forward honesty into the planes of oiled cedar.

Native stone is used for walks and terrace paving and in the massive end wall of the living room. The entry is a door height wall of the stone with a clearstory above angled to fit the roof line.

The two roofs of the main house wing outward from a concealed gutter at the line where the entry attaches to the bedroom wing and extends from the back of the entry core to the end of the bedroom wall. This sheltered area becomes a sunny outside porch.

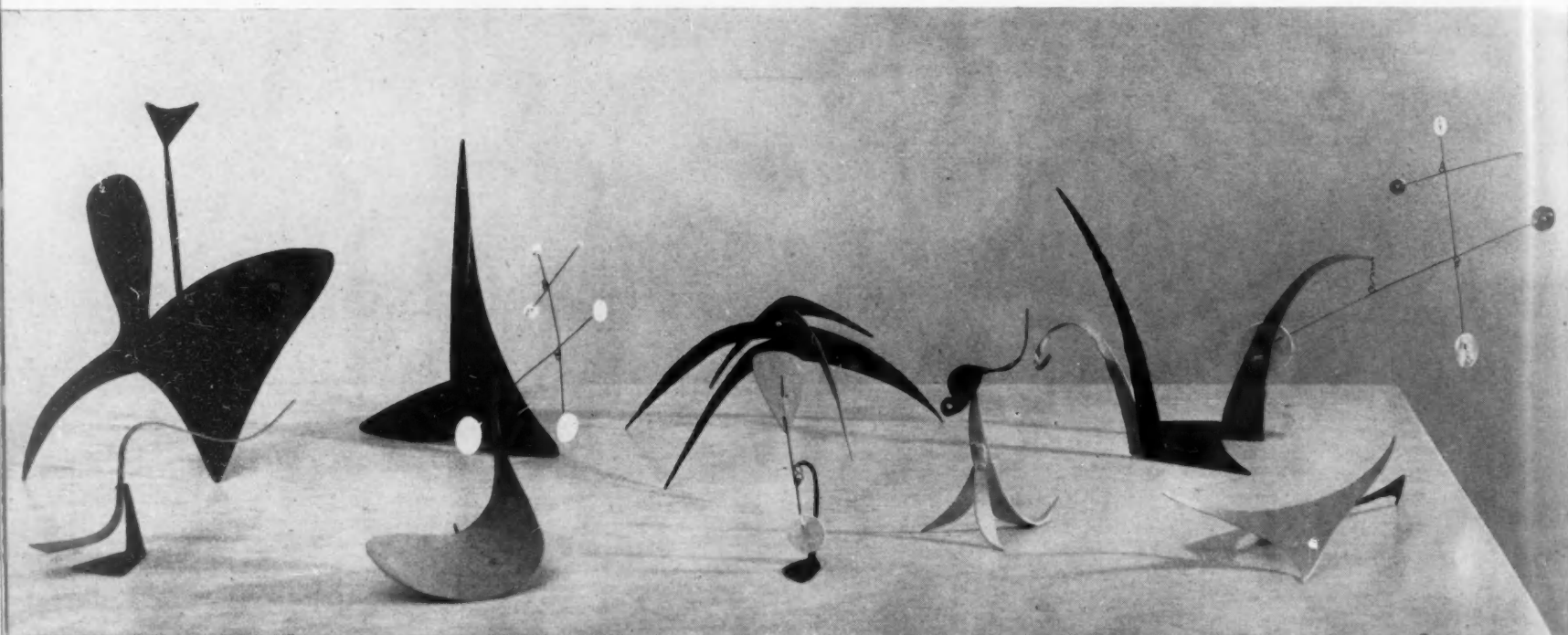
The living room of the house was placed at the back of the lot to remove it as far as possible from the two busy highways that bound the property. The design of this bi-nuclear house and its incorporation into this particular site resulted from recognition and understanding of the way of life of the clients. This is contemporary residential architecture at its very best.

There is an impression, probably the greatest, for anyone coming to America from Europe: the open spaces and the available land in this country. One gets the impression that the idea of a broader, freer living is not merely an idea here, it can be done.



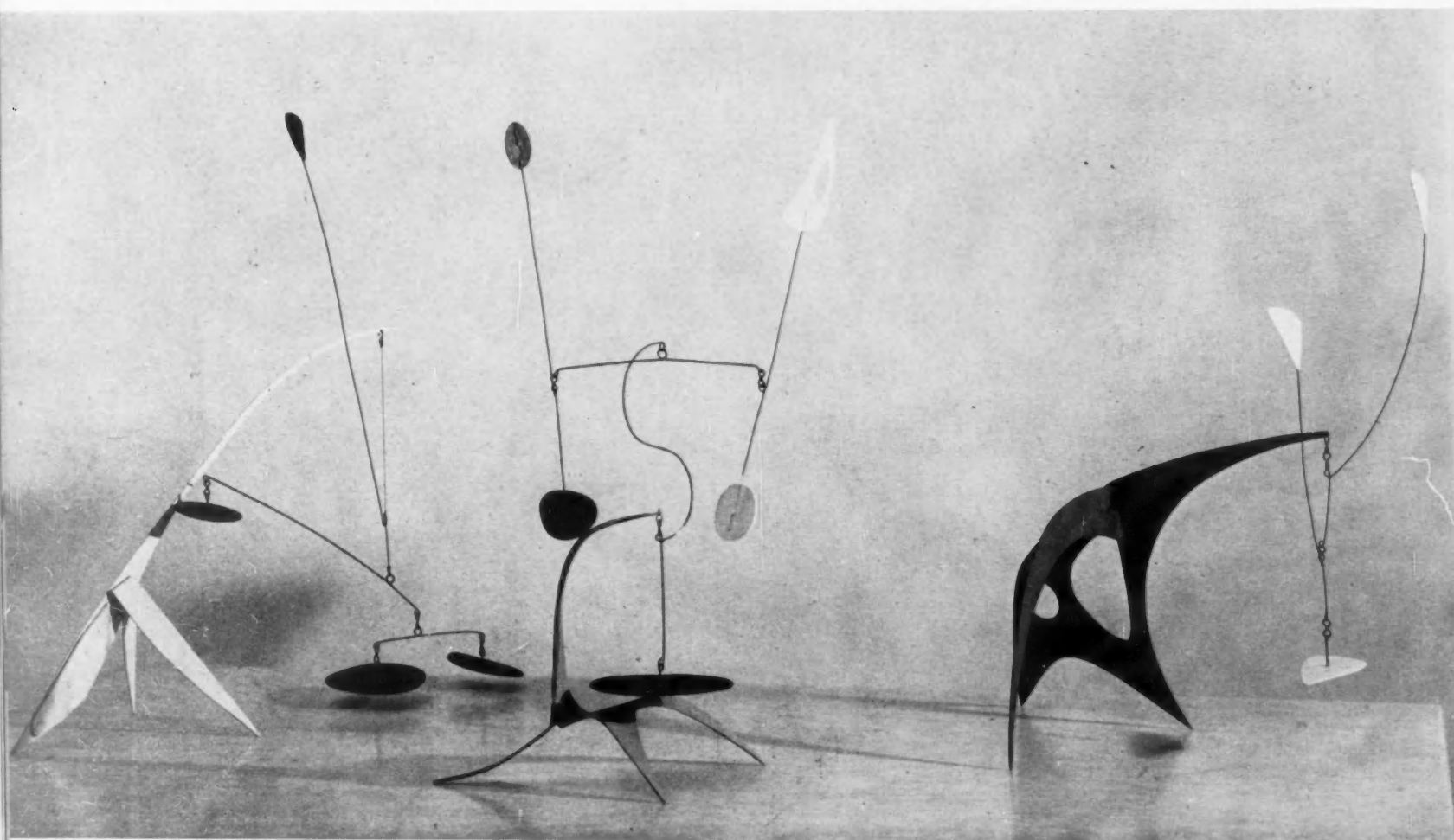
photographs by Ezra Stoller

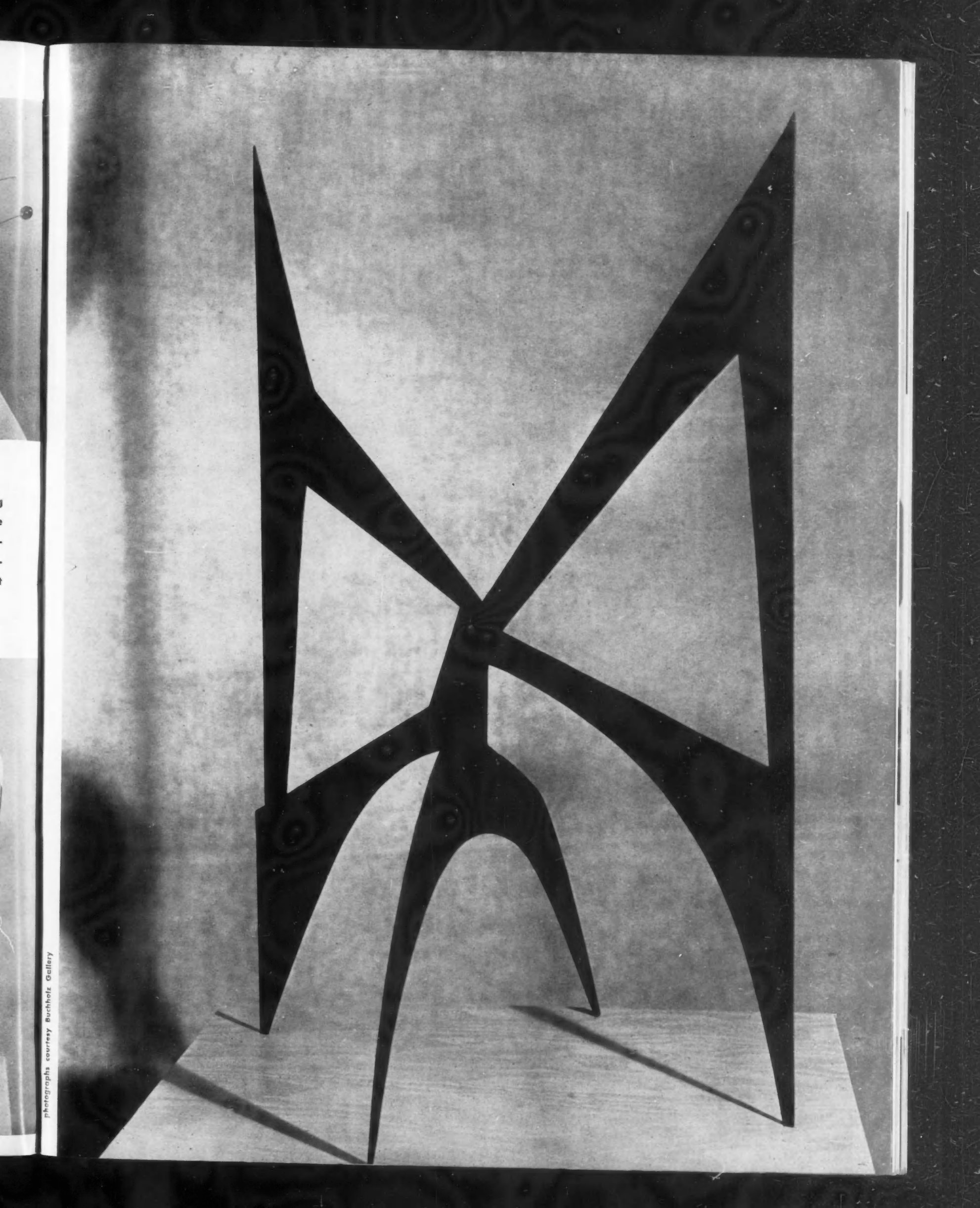


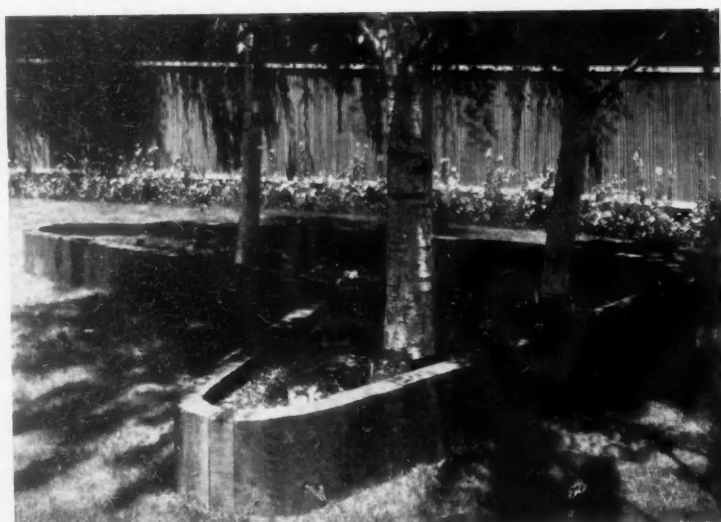
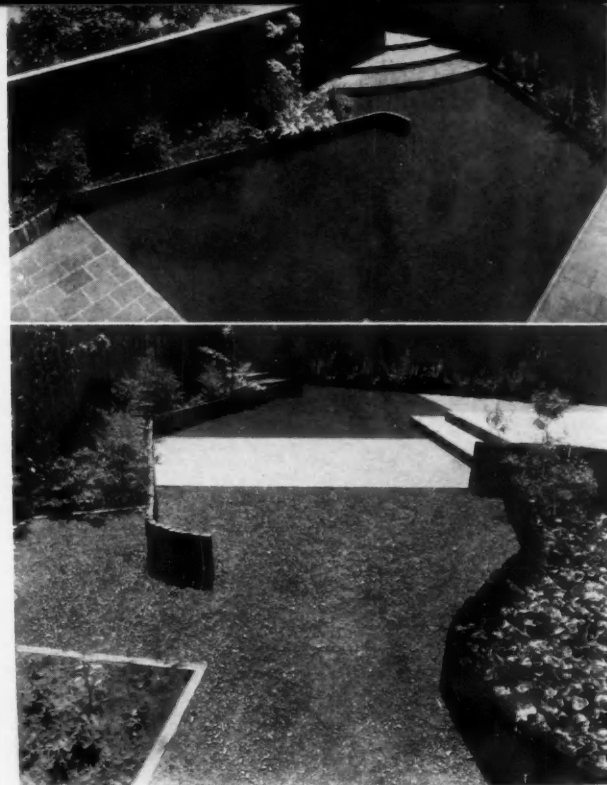


Calder

I am greatly afraid that I do very little thinking or reflecting while at work — as I merely make things that I "sense," or "feel." And I am sometimes greatly astonished by the theories developed by certain writers, who conjure up a lot of things that never were there.







TWO GARDENS

ECKBO, ROYSTON & WILLIAMS
LANDSCAPE ARCHITECTS

The primary function of the landscape architect is to work as closely as possible with the architect and whatever other designers and/or technicians may be on the job in order to provide for the clients a maximum of use, pleasure, and experience from the site space within property lines. This means the development of a concept of the integrity of the site, and the development in landscape design of a concept of space-form comparable to that developed in modern painting, modern sculpture, and modern architecture. It means further the development of an approach to the use of plants which gives them a structural rather than a decorative role in the garden and which gives them an opportunity to develop a maximum of their native qualities, rather than having preconceived qualities forced on them. It means finally a conviction that people are important, and that the artist works for them rather than for himself.

photographs by Halberstadt



case study house #
kemper nomland a. i. a.

10

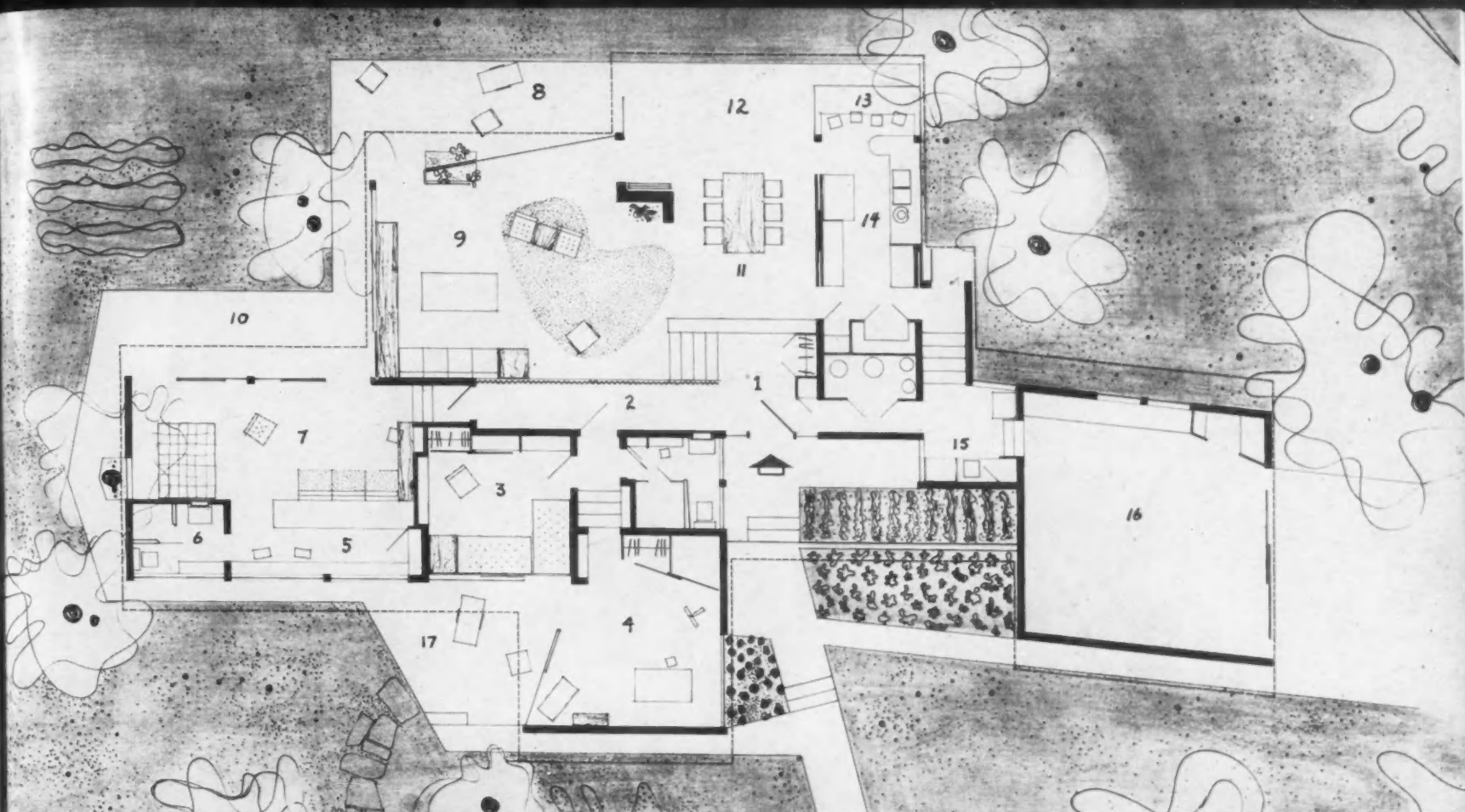


Above — Night view of living room from terrace. A soft over-all glow is reflected from the extended indirect lighting fixture.

Below — The only break between the living and dining area is the fireplace with its open end providing a wide range of vision.

photographs by Julius Shulman





Case Study House No. 10 is built on a sloping corner lot with a drop toward the back and a lesser fall away from the side street. The house is placed parallel to the street frontage, although the side property lines run diagonally from the front and tend to converge toward the rear. All of the many eucalyptus trees were saved, which automatically furnished a major part of the landscaping and set the key for the remainder. The structure is adapted to the contours of the land; a dirt fill next to the living terrace provides a small level lawn area.

Due to the slope of the land the rooms were planned on several levels, enabling the architect to use a simple shed roof over the entire house paralleling the approximate slope of the ground.

The garage is entered from the side street, and a walk from it runs along the front to join the main walk. A narrow entrance porch is recessed between the extended studio room and the back of the garage. A pergola following the roof line covers the lower planting terrace and defines the entrance. The door is a simple slab with well designed, recessed latch hardware. Fixed panels of translucent glass flank each side. The interior entry is near the center of the lengthwise circulation axis. On the right is the narrow passage to the garage and service end of the house. On the left is a gallery leading to the bedroom wing, and directly ahead a guest closet is near the steps which descend to the living area. This all is on an intermediate level and is separated from the living area by a partition of corrugated translucent glass. The guest room and bath are on the same level, and the studio room is several steps higher.



- | | |
|-------------------|--------------------|
| 1 entrance | 9 living area |
| 2 gallery | 10 sitting terrace |
| 3 guest room | 11 dining area |
| 4 studio | 12 dining terrace |
| 5 dressing room | 13 breakfast bar |
| 6 bath | 14 kitchen |
| 7 bed and sitting | 15 laundry |
| 8 living terrace | 16 garage |





Above — The inward deviation of the studio wall gains a protecting corner roof overhang for the guest room sliding window.

Below — A continuous floor slab and the entire glass wall merges the studio room with the terrace and surrounding landscape.



Light flows through the studio room; one side has a large area of pebbled glass panels from floor to ceiling, and the opposite wall is entirely of glass with a sliding door opening onto a partly covered terrace. Here semi-privacy is achieved by the acute angle of the facing wall, the fortunate location of a clump of trees and the decided drop in the ground level.

The outside wall of the guest room is in pebbled glass panels, one sliding and one fixed. Since the floor is below that of the studio, the opened wall is actually window height, and two couch beds fit beneath it. The other walls are lined with built-in bookcases, wardrobes and general storage. An indirect slimline light swings out into the center of the room.

The master bed and sitting room is at the end of the gallery, with bath and dressing room both on the street side. A long wardrobe separates the dressing room from the rest of the bedroom, light being received from the high windows above the built-in dressing table. The bed faces the sitting terrace which may be seen from the living room when the sliding translucent windows in that room are open. A desk has been designed to fit the inside wall of the bedroom under a recessed row of book shelves, and a part of it becomes the end table for the built-in settee.

Every effort has been made to incorporate the surrounding landscape with the living and dining area. The brick fireplace, open on one side, is the only interruption to the complete openness of this face of the house.

The floor slab is continuous from the inside to the terrace. A small indoor-outdoor planting area accents the corner of the fixed-glass, angled wall of the living room. One door to the terrace is in the corner adjacent to the planting and the other swings free of the fireplace corner. The roof overhang extends many feet above the dining terrace, and glass walls slide into a recess in back of the fireplace. This arrangement gives a flexibility in dining. The table may be pulled partially or completely onto the sheltered terrace; accessibility to the kitchen is planned for equal convenience.

The partition between the entry and dining area is a storage wall which continues into the kitchen to serve as broom closet and baking cupboard and has been well worked out to hold all the kitchen apparatus. The kitchen is galley type with the stove and refrigerator on the inside wall under high storage cabinets. The sink counter, equipped with electric dishwasher, is beneath the large window facing the side street. The work surface is increased by turning the counter at right angle a few feet free from the wall. This provides a divisional serving buffet for the breakfast bar. On three sides, large windows are flush with the counterheight table surface, furnishing a pleasant, convenient place for meal planning, phoning or snacks.





The back door leads up to a small laundry room which opens into the main traffic passage. Near this point is the large heater room.

The garage on the same level has deep and shallow storage and workspace under the windows.

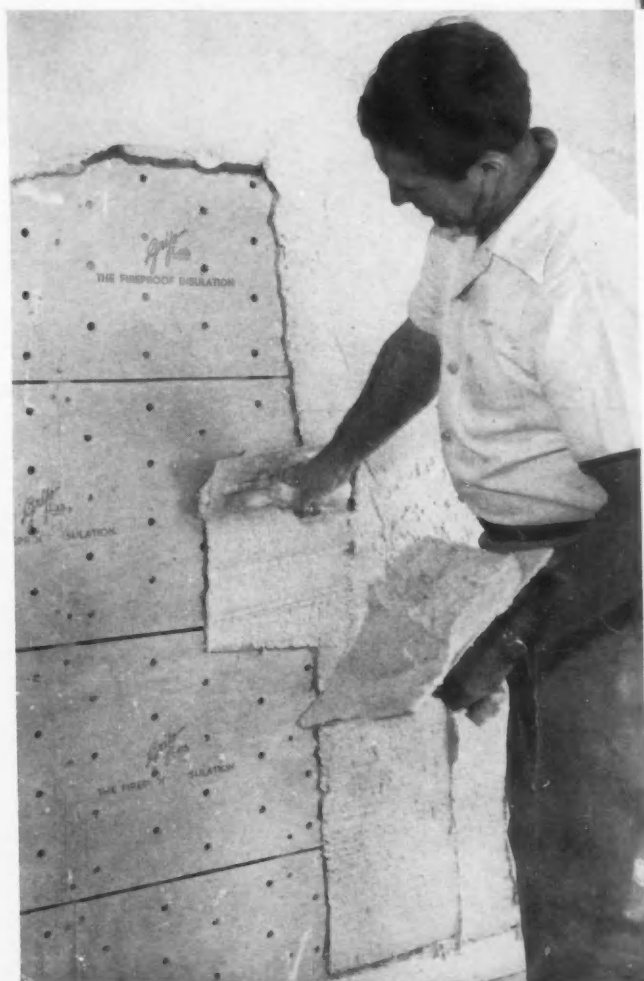
The entire house rests on a double concrete slab with mopped-down membranes between Wrought iron radiant heating pipes are embedded in the upper 3½ inches of this slab as well as a grid of temperature steel on top of the pipes. The house is frame construction with Weldtex plywood on the outside and much of the inside. The balance of the inside paneling is birch and mahogany plywood, some of which is used for the built-in case work. The ceiling throughout is Douglas Fir 1 x 4 flooring, finished with a white pine coat allowing the grain of the wood to show. Plate glass, held in place by aluminum sash or tubular aluminum sections for the sliding glass doors, is used in all opening except a few which have translucent glass. Indirect slimline lights supplemented by a few direct spots, are used in all the rooms.

This house is planned for a family of adults, making the protracted arrangement of rooms both plausible and desirable, and the small kitchen and utility space adequate. The generous use of translucent glass answers the demand for a feeling of openness and light without sacrificing any privacy.





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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Continued from page 6

(76) Pittsburgh Plate Glass Company: Brochure (36 pages) use Pittsburgh products to increase retail store sales; profusely illustrated showing use Carrara structural glass, suede carrara, PC glass blocks, mirrors, plate glass, Herculite doors, Pittco front metal.

(12) Republic Steel Corporation—The use of Republic Enduro Stainless Steel in hospital equipment is contained in a brochure of 24 pages. Well illustrated, documented, including laboratory corrosion data. Belongs in the files of any architect doing hospital work, or work involving hospital or diet kitchen equipment.

HARDWARE AND FIXTURES

(324) H. S. Getty & Company: Folder new line casement window operators; internal, external, horizontal gearing in choice of materials, finishes; remarkably well designed, engineered; merits investigation.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and

latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws; a must for all files.

(249) Schlage Lock Company: Brochure, folders Schlage locks; western manufacturer contemporary design, well engineered mechanism; immediately available.

• (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use; this manual deserves study, file space.

HEATING & AIR CONDITIONING

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

• (78) Bell & Gossett Company: Information-packed folders, brochures Hydro-Flo Triple-Duty Radiant Panel Heating Systems; hot water pipes in floor; also provides domestic hot water; authoritatively discusses radiant heating theory; good information source.

(327) Anemostat Corporation of America: Series of folders Anemostat draftless aspirating air diffusers; functionally designed, distribute heat, air through ceilings, walls; full technical data; merits consideration.

• (14) A. M. Byers Company—Fifty-two page bulletin on radiant heating. Complete and concise data on installations both here and abroad.

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No.	No.	No.	No.

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OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

• (15) A. M. Byers Company—Sixteen-page book, "How to Choose a Heating System for Your New Home". Descriptive and pictorial report on concealed radiant heating published for prospective home owners.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 3/8" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(253) General Controls Company: Folder automatic heating controls for houses; saves fuel, operates on all type gases, no outside current required, automatic, safe, silent self-operated; maintains even room temperature automatically.

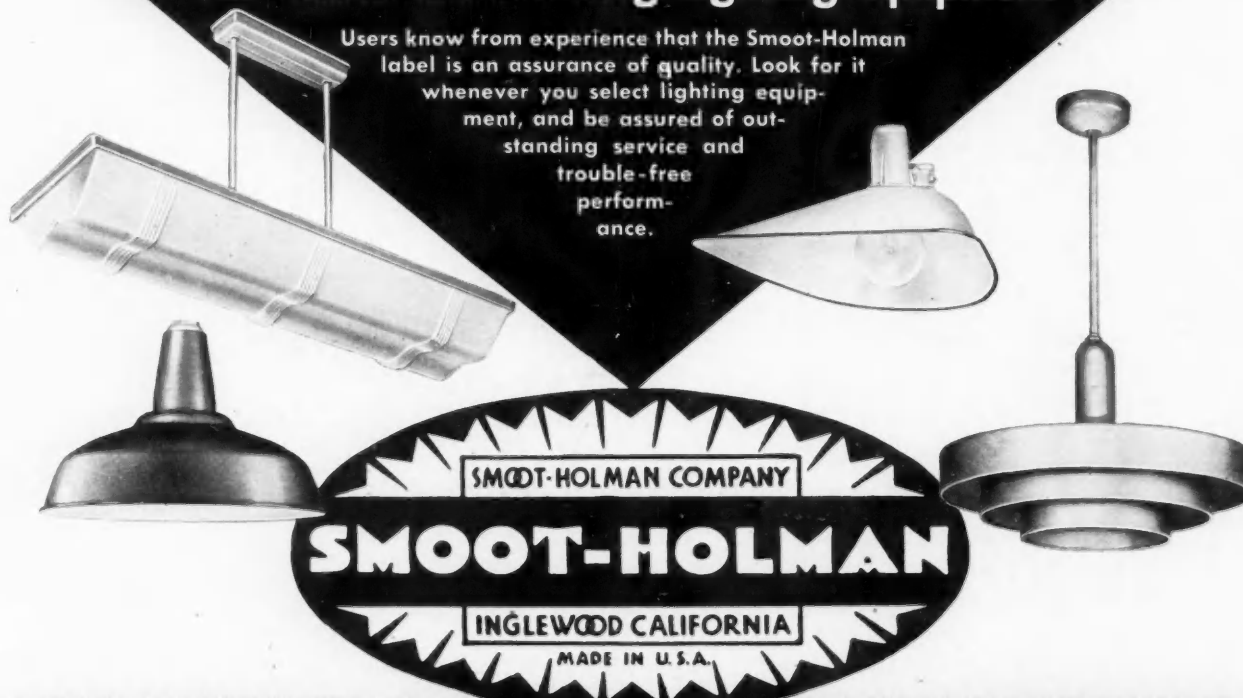
• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (258) Hammel Radiator & Engineering Company: Information new Karol Air Even Pull vent cap; make it possible to set vent pipes almost flush with roof and still maintain even flow; well designed; merits close study, file space.

(211) Holly Manufacturing Company: Folder new Holly wall heater; styled by Walter Dorwin Teague; ideal slab floor construction; sensible new product, worth checking; full technical, installation data.

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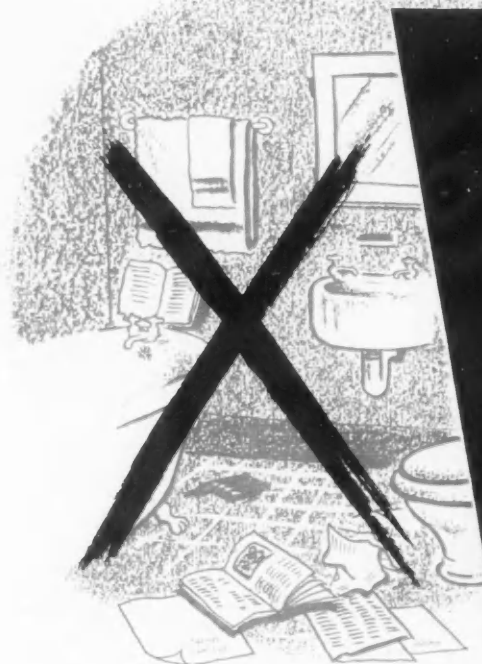


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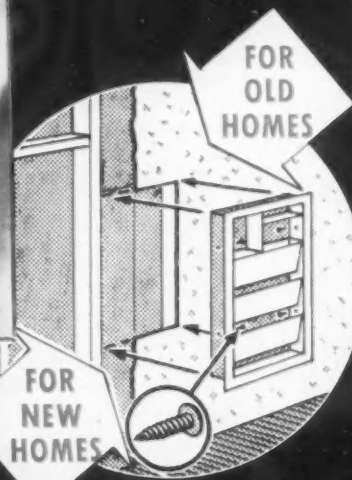
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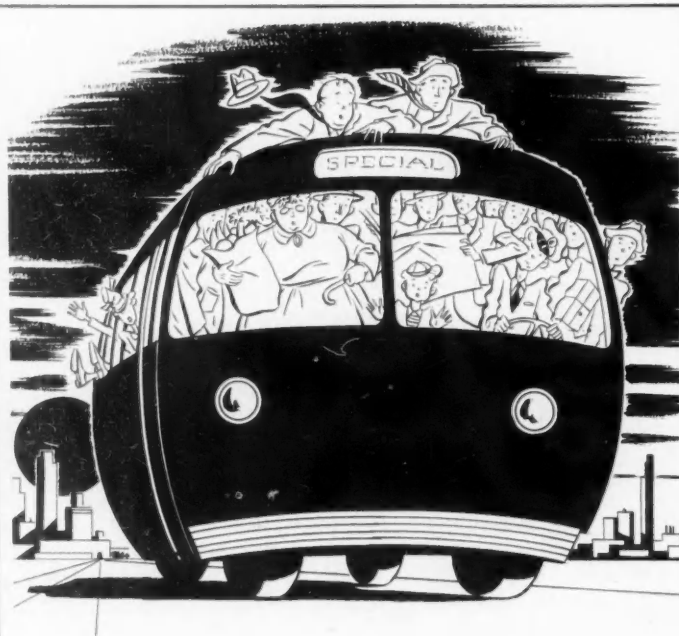
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• (328) Hook & Ackerman, Inc.: Brochure new Hydrotherm Automatic Gas Fired Heating Plans for radiant heated houses; occupies less space than washing machine, but delivers full heat needed; good product worth investigating.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed; illustrates all styles, gives full mechanical, technical data; worth appraisal.

• (260) Leslie Welding Company: Folder new series ventilated louvers for attic wall installations; flanged, self-framing, no wood frame or trim required; detachable screen in rear; five sizes, galvanized iron.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(224) Naco Manufacturing Company: Folder new Superior pipeless floor furnace, fully vented; no basement, ducts, pipes; manual control, automatic pilot; sizes, capacities, dimensions; merits investigation, western manufacturer.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

• (90) Royal Heaters, Inc.: Brochure Royal Jet-Flow heating unit; venturi principle projects warm air to high outlets; advantages of forced air plus ceiling radiation; new, different, definitely worth checking into.

• (332) Royal Heaters, Inc.: Specification data for new line Royal floor furnaces; down-draft venturi, elastic dual-head, burner assembly removable as one unit, flatbed construction, aluminum outer castings, quiet, adaptable to thermostatic controls.

(178) Servel, Inc.: Brochures, folders Servel All-Year Gas Air Conditioner; flip switch changes from heating to cooling; removes dirt, dust and pollen from air; circulation hot, cold air through ducts; good selling by large company.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heat-form fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(263) Utility Appliance Corporation: Detailed 16 page brochure utility air coolers, console heaters, floor furnaces, fan type coolers, suspended unit heaters, dual outlet furnace, forced air furnace, heavy duty blowers, standard blowers, propeller fans, Gaffers & Sattler and Occidental gas ranges; complete dimension specification, installation data, professionally illustrated, technical sketches, performance tabs; all readily available; mass produced in West.

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• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(18) Celotex Corporation — Four-page folder on roofing products; including information on insulating flat roofs. Has worthwhile specification chart for built-up roofs.

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(20) Celotex Corporation—Brochure on industrial building products, including thermal insulation, sound conditioning, interior finishes, expansion joints, vibration isolation, wall units, partitions, roof decks, roofing, and siding. Loaded with technical data. Well worth file space.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product; worth study, file space.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes; definitely worth study.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated; worth study, file space.

(94) The Paraffine Companies, Inc.: Factual folders Alumi-Shield, coating combination of weatherproofing materials and asbestos fibers, through which tiny flakes of aluminum rise to surface; reflects 80% sun heat; for composition roofs, sheet metal walls and roofs, concrete or cement structures; decorative, service values; specification, application data.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data; must for files.

• (96) Pittsburgh Corning Corporation: Sixteen pages PC Foamglas; waterproof, fireproof roof, wall, floor insulation; light weight, odorless, verminproof, rigid, durable; technical data.

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data; good presentation outstanding new products.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

(206) Summerbell Roof Structures: Brochures Summerbell glued laminated construction, bow-string trusses, Lamella roofs, all types timber structures; residential, commercial industrial; one of best sources technical information from leader in field.

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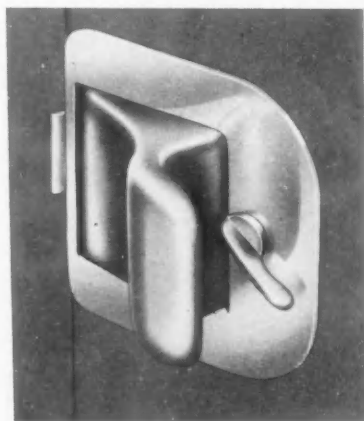


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Merit "Specified." See Arts & Architecture Case Study Home 15-18-19-20-21.

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LIGHTING EQUIPMENT

(336) Allen & Olsen Manufacturing Company: Information new Slimline fluorescent luminaires; standard, custom built; instant start under all conditions; gives long, slender line of light; this is unusually good product.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information; should be in all files.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect; worth having.

(338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study; worth seeing.

(267) Fluorescent Products: Two bulletins Slimline fluorescent fixtures; single units or continuous strips, flush or rod mounting; home or office use; western manufacturer; lighting layouts available.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available; definitely worth investigation.

• (182) Smoot-Holman Company: Full data one of best lines fluorescent lighting fixtures, contemporary; lighting information; western manufacturer.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps; western manufacturer.

• (339) Kurt Versen Company: Information one of best lines contemporary lighting fixtures and lamps; have long been leader in contemporary field; definitely worth investigating.

MISCELLANEOUS

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

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Oct. 27 thru 30

SALT LAKE CITY

Utah Hotel
Dec. 1 thru 3

PORTLAND

Benson Hotel
Nov. 10 thru 12

DENVER

Albany Hotel
Dec. 8 thru 10

(341) Meryl Gelber: Information contemporary interiors; complete service; good source for both contemporary items, interior consultation.

• (342) House of Hospitality: Brochure built-in cabinet to go beside toilet in bathroom to hold magazines, ash tray, smoking materials, paper, incidentals; very practical, indeed; merits appraisal; reasonably priced.

(343) Min-A-Home Kits: Information Min-A-Model materials for building house models; reproduces textures building materials remarkably; balsa wood, accessories; windows, doors snap into position; looks like fun.

(344) Keith Monroe: Information custom contemporary jewelry (see September '47 Arts & Architecture); features combinations ebony with precious, non-precious metals; good contrasts in color, textures.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

PAINTS, SURFACE TREATMENTS

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

(170) National Lead Company: Color-scheme booklet, 40 full-color illustrations; features Dutch Boy Blended Paint; worth having.

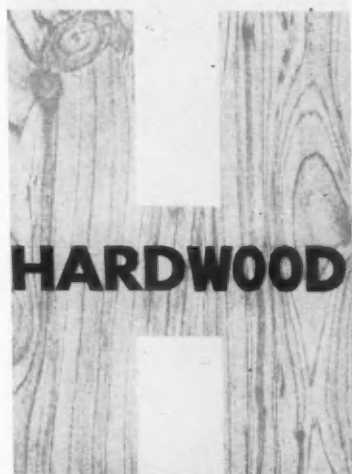
• (111) The Paraffine Companies, Inc.: Folders Solar-Shield 100 per cent pure asphalt base aluminum coating for tar, asphalt, metal roofs; heat resistive, protective values; reduces heat absorption 88 per cent; ready-mixed, stir and apply; dry 24 hours; 300 square feet to gallon.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(347) Sherwin-Williams Company: Brochure (20 Pages) giving architectural specifications for painting, varnishing, finish with Sherwin-Williams paints, varnishes; undoubtedly one of best reference manuals on surface treatments.

PANELS AND WALL TREATMENTS

• (335) California Panel & Veneer Company: Brochures Simpson acoustical tile, made from Douglas fir fibres; high sound absorption, easy to clean; can be readily painted; definitely worth investigation, file space.



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• (348) California Panel & Veneer Company: Information plywood panels, particularly hardwood plywood, Formica, and other panel materials; one of best sources of data in Southern California; definitely worth investigation.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Does My Dishes"; features Kaiser Dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery; worth study, file space.

• (273) Coraltex, Incorporated: Folder Coralite plastic finished wall panels for bathrooms, kitchens, breakfast rooms, dressing rooms; glossy finish baked on; does not chip, crack, craze or peel; variety of colors, sizes; western manufacturer.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information; should be in all files.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

(277) Fir-Tex Insulating Board Company: Beautifully illustrated brochure Fir-Tex insulating boards, Fir-Tex lathe, Fir-Tex sheathing, Fir-Tex color-kote; well presented suggestions for use in all types of rooms; wide range of colors for finished boards; western manufacturer; merits study, file space.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind; worth close study.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.; western manufacturer; probably best source tile information in West.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs by 15 leading contemporary artists; custom designs available; definitely worth investigation.

• (51) Libbey-Owens-Ford Glass Company: Four-color brochure (12 pages) on Vitrolite Glass Facing. Section on modern baths and kitchens is good selling. Commercial application well illustrated.

• (47) United States Plywood Corporation: Installation booklet (20 pages) on Weldwood plywood for interiors. Full technical data with lucid, explanatory illustrations, including information on finishing.

• (49) United States Plywood Corporation: Complete listing and data on Weldwood, plywood and allied products, for both exterior and interior uses. Good handbook on the use of such products, well illustrated, in 16 pages.

• (50) United States Plywood Corporation: Brochure illustrating and describing uses of Weldtex, a striated plywood panel. Covers decorative, structural uses and suggestions for original treatments in built-ins, curved surfaces, and exterior panelling.

• (54) United States Plywood Corporation: Four-page folder on Decorative Micarta, laminated plastic surface material with scores of uses. Will not dent or chip, crack or break, splinter or warp. Does not stain from food, fruits, or grease, and doesn't mar with alcohol. Easy to clean, never fades, never needs refinishing.

(214-B) Western Hardwood Lumber Company: Folder Panel-ette, wall panel; Honduras mahogany surfaces, Gold Bond insulation core; 1/32" mahogany veneers, 1/2" insulation core; lengths 6' to 10'; widths 8" to 16"; immediately available; good product, well worth investigating.

PLUMBING FIXTURES, ACCESSORIES

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry; top modern design; good selling by leader in field.

(166) Briggs Manufacturing Company: Full color brochure Briggs Beautyware bath fixtures; porcelain-enameled steel; stainproof, variety of colors; safety-bottom tub; good selling by large company.

• (280) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings; chrome lustre, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

(281) Coraltex, Incorporated: Concise folder new Coralite steel shower floor; built-in drain, non-skid tread; leak proof receptor, quick installation; full specifications, installation data; excellent.

• (126) Crane Company: Brochure (24 pages, full color) presenting complete 1947 Crane line of plumbing fixtures; features Dial-ese trim; illustrates model bathrooms, powder rooms, kitchens; idea-packed.

(215) Fir-Tex of Southern California: Folder Alumilite finish F. T.-50 shower cabinet; heavy aluminum, simply design, completely prefabricated; equipped with floor, shower head, fixtures, curtain; 32"x32"x75".

(129) Kohler of Kohler: One of best brochures contemporary bath fixtures; suggestions for modern bathrooms.

RADIOS

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM/FM, push-button control; connection for wire recording; one of best contemporary design cabinets; well worth having.

• (352) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer; merits close appraisal.

SASH, DOORS AND WINDOWS

(136) Albert Storms & Company: Data sheets tubular construction projected casement aluminum windows; strong enough to carry weight glass blocks without lintels; multiple fitting of standardized lengths of sash to frame and frame to continuous fin; no rattle, swell, warp; no painting.

(29) Ceco Steel Products Corporation—Sixteen pages on screens in steel, bronze and aluminum. Covers general descriptions for architects' specifications, full size details, screens for double hung windows, steel casement screens, steel projected window screens, steel pivoted window screens, open porch and terrace screens, casement storm windows, and standard fittings.

(30) Ceco Steel Products Corporation—New 1947 Pacific Coast catalog covering Ceco metal windows, doors. Loaded with technical data, photographs, sketches, other pertinent illustrative matter. Covers residence casements, package windows, housing casements, intermediate, combination and projected windows, intermediate casement windows, intermediate casement doors, intermediate psychiatric windows, architectural projected windows, commercial projected horizontally pivoted windows, commercial projected windows, horizontally pivoted windows, basement windows, continuous windows, mechanical operators, security barn utility windows, steel doors of all kinds (accordion, double vertical lift, industrial, hangar).

(138) Ceco Steel Products Corporation: Folder new all-aluminum combination storm-panel-and-screen unit; self storing feature; all-weather ventilation, protection; no painting; weathertight; product merits investigation.

(353) Crawford Door Company: Catalogue improved Craw-Fir-Dor, self-energizing one piece overhead type garage door; preassembled; requires only two inches headroom, two inches sideroom; well designed, easy to install.

(287) Cupples Products Corporation: Brochure (8 pages) new line Alcoa aluminum windows, screens, storm sash; good design, concealed, built-in integral sub-frame of Redwood or Red Cedar; fully illustrated, graphs, charts, all technical data; worth investigation.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data; should be in all files.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company—Seven pages of structural details of full vision, free standing, narrow line and standard line entrance doors, frames, and trims.

• (33) Libbey-Owens-Ford Glass Company—A 20-page brochure, "The Meaning and Magic of Windows," by Dr. Matthew Luckiesh, internationally known lighting authority. Must reading for modern designers. Shows sense and necessity for wide glass areas.

• (367) Outside Venetian Blind Company: Folder well designed outside venetian blind; non-ornamental, highly efficient; provides ventilation simply; worth investigation.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows; product worth appraising.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (35) United States Plywood Corporation—Well illustrated four-page folder on Mengel flush doors and Weldwood doors, giving sizes, weights, showing construction details. Also mentions Craw-Fir-Dor for garages, Sav-A-Space sliding doors and frames.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one; definitely worth file space.

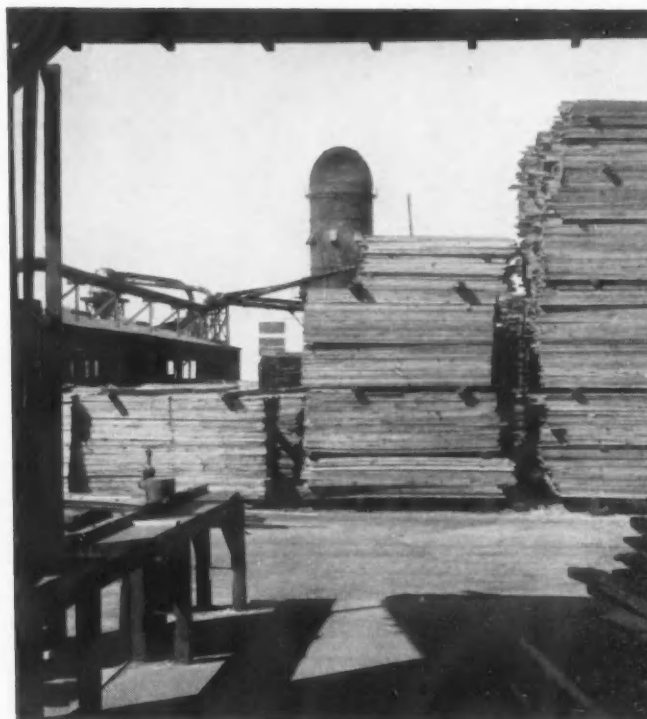
SPECIALTIES

(291) Coast Store Fixture Manufacturing Company: Folder revolving clothes and linen closet, Revolve-Door; assembly turns on ball bearing swivel in center; when clothes section closed there is 4-shelf linen closet showing behind conventional cabinet door; merits investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications; should be in all files.

• (358) Gary Safes: Information, data one of best lines floor, wall safes; 433 cubic inches storage space; combination dial; overall dimensions 12x8x8½ inches.



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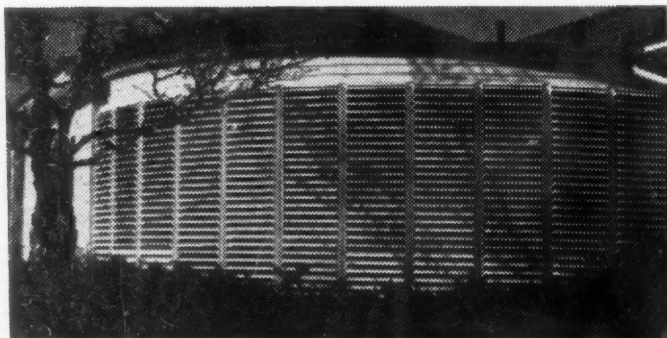
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(359) Lemlar Manufacturing Company: Booklet Lemlar all-metal venetian awning; custom made, adjustable vanes controlled from inside; cuts air conditioning costs; new circulation feature is interesting.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

• (297) Temlite Shade Distributors: Folder Temlite roll-up shades; clear basswood splints $\frac{3}{8}$ " wide with overlapping bevels to admit light, air; give complete privacy; nearly any size, custom made, colors to specification; also used for paneling, on-end screens; merits appraisal.

• (361) Western Fiberglas Supply, Ltd: Brochure uses Fiberglas for decorative fabrics, cold-holding insulation, heat insulation, sound deadening; good product well presented.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(39) Ceco Steel Products Corporation—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steelforms, Meyer adjustable-type steelforms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

• (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

(42) Kawneer Company—Announcement of Zorite, an aluminum panel with tongue and groove joints to be used as a decorative and practical exterior or interior building material. Also given are full size details and applying methods.

(185) Kraftile Company: Brochure, folders Kraftile Glazed Wall Units, modular coordinated dimensions; building tile glazed finish, variety colors; full range thicknesses, types; full technical data.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

• (161) Revere Copper and Brass Incorporated: Information-packed brochure (96 pages) sheet copper construction based on extensive sheet copper research program; charts, facts, instructions, specifications; powerful assistance with design, installation sheet copper; best of its kind.

• (162) Reynolds Metals Company: Catalog, folders Reynolds aluminum building products; shingles, ceiling panels, clapboard siding, corrugated roofing, crimp 5-V roofing, snap-seal roofing; specification, installation data.

(48) United States Plywood Corporation—Particularly well done 20-page brochure showing uses of Weldwood plywood for commercial interiors. Stores, offices, banks, hotels, institutions, bars, restaurants. Illustrations good, ideas many.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details, diagrams, specifications, installation data, photographs; available now, western manufacturer.

(299) Wall-Rus Fabrics Company: Folder, sample Wall-Rus' rough-textured wall fabric; washable, resistant to moisture, dust, moths, acids, fire, sunlight; deaden sound, absorb nail holes; especially good for gallery backgrounds; good product, merits investigation.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidwalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

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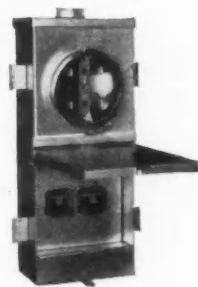
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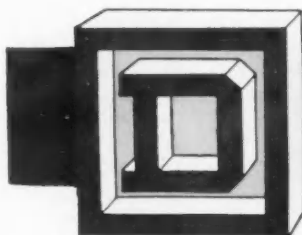
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One compact unit provides safe electrical control; adequate distribution of electrical load; and flexibility of circuit arrangement. The non-tamperable Multi-Breaker unit eliminates fuse replacement and offers complete control of all appliances in one unit. The unit provides for 37 different circuit arrangements. The raintight enclosure housing the Multi-Breaker and meter space can be mounted surface or semi-flush.



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